



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

Navigate the Blood

Citation for published version:

Williams, G, *Navigate the Blood*, 2018, Composition.

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Publisher's PDF, also known as Version of record

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Gareth Williams & Admiral Fallow

Navigate the Blood

Duration: 80 minutes

A chamber opera in two acts

Libretto by Siân Evans

Scoring

solo voices: 2S, 2T

Male singer(=ac gtr,elec gtr,perc2), Female singer(=kbd1,fl,picc), elec bgtr(=bass synth,backing vocals), perc(=drumset,glsp,mba,guiro,backing vocals), cl(=kbd2,sampler,backing vocals), pno(=perc3), strings(1.1.1.0)

REQUIRES SOUND DESIGN AND AMPLIFICATION

World Premiere

02/11/2018

The Glasgow Distillery, Scotland, UK

James Robert Carson, director

Conductor: Chris Swaffer

Company: NOISE Opera

Roles

AGATA Soprano

ELIJAH Tenor

ROBERT McCREDIE Tenor

LENA McCREDIE Soprano

Time and Place

A whisky distillery in rural Scotland

Synopsis

Navigate the Blood follows the story of Bob and Lena, a husband and wife running a small independent distillery in rural Scotland. Their son Liam disappeared in mysterious circumstances three years ago. Living and working with them is a young Polish woman named Agata. She wants to modernise the distillery by making gin as well as whisky. Into this situation comes Elijah, a young man with a strange, other worldly presence. Elijah looks and moves very like the lost boy...

Moods

Dramatic, tragic, mystery

Subjects

Distilling, win, whisky, Scotland, family, murder, missing child, mysterious stranger

Links

Short Trailer (4 min)

https://youtu.be/en927W_mSE8

Extended Trailer (23 min)

<https://youtu.be/9yeMuglXbDA>

Website:

<https://www.noiseopera.com/navigate-the-blood>

Navigate the Blood

A Chamber Opera in Two Acts

Libretto by Sian Evans

Composed by
Gareth Williams and Admiral Fallow

Navigate The Blood

An Opera in Two Acts

co-composed by

Gareth Williams and Admiral Fallow

with a libretto by Sian Evans

Instrumentation

2 soprani

2 tenors

Female singer

Male singer

Flute/piccolo

Clarinet in Bb

Acoustic Guitar

Electric Guitar

2 Keyboards

Piano

Percussions (glockenspiel/drum kit/marimba)

Violin

Viola

Cello

Bass Guitar/ Bass synth

Commissioned by NOISE Opera in 2018

SYNOPSIS

In an almost alchemical way earth, water, fire and air blend together to make a whisky or a gin. In the same way the characters in this opera unite to make a story about mystery and transformation.

Set in a distillery in rural Scotland, it is the tale of the distiller Bob McCredie, his wife Lena, Agata a young Polish woman who works for them and Elijah, a mysterious stranger who comes to the distillery. He is an agent of change who alters their lives for ever.

Just over three years ago, soon after Agata had come to work for them, Lena and Bob's son Liam disappeared. He went out one night and never returned. Neither Lena nor Bob can accept that Liam might be dead. Since he went Lena has suffered from debilitating headaches. Bob obsessively spends his time following every possible lead that might bring him to Liam.

ACT 1

The opera opens with Agata, Lena and Bob arriving home from an award ceremony where one of the McCredie brands has won a gold medal for best new malt. They argue when Agata insists that she was partly responsible for this success and asks to be allowed to start producing gin. She wants to be made a partner in the firm. Frustrated Agata storms out taking a set of car keys with her and ignores warnings that she shouldn't drive since she has been drinking.

Bob and Lena are left alone. Bob reiterates his belief that Liam ran away while Lena insists that she knows her son and that he would never do that. Bob leaves to lock up and then go to bed.

Lena remembers when Liam was born. It was June, she took the baby to an open window where there was a smell of copper in the air. She too goes off to bed.

Bob and Lena are woken by the arrival of Agata and a young man whom we learn has saved her life. The car she was driving had crashed, caught fire and he has rescued her from the flames. The young man is Elijah. He has been walking in the area. He bears an uncanny resemblance to their missing son, Liam. Bob and Lena invite him to stay the night.

The next morning Agata, Bob and Lena are working and can't stop thinking about how much the young man resembles Liam. It's uncanny. Elijah appears and asks about their work and what they are doing. They explain the distilling process to him. He is surprised that they seem to be so involved and engaged in their work. He argues that there is no guarantee of anything in the future, that those who come after might squander the achievements of their forbears. Elijah becomes distressed. Agata leads him away. Bob has been upset by Elijah's observations. Lena calms Bob down and he eventually goes off to meet someone who claims he has information about Liam.

Agata returns with ^{Elijah} ~~him~~. Lena explains the circumstances of Liam's disappearance. He was caught on a security camera at 12.09am, we see him look inadvertently into another camera at 12.55am and then after his last sighting at 3.23am he disappears. She says that many of the security cameras in the area in which he disappeared were broken but she doesn't hold it against their owners.

Lena's recurring headache is intense once again. Elijah heals her by a laying on of hands. Bob enters at the end of the healing to reveal he too has undergone a strange healing process. He no longer wants to keep searching for his son. He lets Agata know that tomorrow she can start making her gin and consider herself a partner.

The end of the first act is a strange kind of intoxication where each of the characters is caught up in an elemental and ecstatic state of transformation. In a miraculously short

space of time, everything has changed for all of the characters. Elijah observes that when yeast is added in the washback it can, 'knock a grown man out cold.'

ACT 2

Some months have passed since the first Act and Elijah is now working in the distillery.

In the first scene we find Agata finishing off the work on her new gin. What will be the best way to drink it? She is singing a Polish folk song as she works. The song is Hey Sokoly, in English Hey Falcon. For her it is a song of freedom, the freedom of the falcon expresses her own feelings of liberation and fulfilment. Elijah has similar feelings. Like Agata he feels safe, he is able to stay or walk away by his own volition.

Agata wants Elijah to be the first to taste the new gin. Elijah tells her his father drank himself to death. In all his time at the distillery, this is the first thing he has told them about his background. The two of them are obviously attracted to each other. Lena comes in to taste the gin and approves of Agata's work. She leads them in a drinking song about the new craze for gin. The song compares our experience now with the gin craze of the early eighteenth century. Part of the song is a list of the brand names that were used for these early gins.

Chorus:

*And here we are in love again
the Makeshift* and the sun,
in busy rooms with gleaming shoulders,
secrets, and loose tongues,
the fire's taking hold
as it navigates the blood,
we'll be last to leave
the party in the morning.*

*A brand of gin

Lena, understanding what is happening between the two younger people tells Elijah that he can sleep in Liam's bed from now on. Left alone, Elijah comments on how kind Bob and Lena have been. Agata tells him that she too can be kind. They go off to bed together.

The next morning Bob and Lena are at work again. Bob asks if that was Elijah he heard going up the stairs last night. Lena confirms that indeed it was. Bob is happy, 'We all need comfort.'

Elijah appears, he is packed ready to leave. He had nightmares, he saw monsters who told him he must go from this place. He is stopped when Agata appears holding a wallet in her hand. It is Liam's. Elijah avoids their questions until he has no alternative but to tell them how he came to be in possession of this wallet.

Elijah's Story

Kept for years in a state of semi starvation Elijah was forced to work and when he was not working he was kept in a room with only the bible to read. Eventually one evening he managed to escape. His captors had always maintained that if he ran away they would find him and kill him. He had not gone very far before his absence was noticed. Soon they had caught up with him. He ran to hide in a wooded area near a river. Sitting next to the river was a young man. It was Liam. Elijah's assailants mistook Liam for Elijah. Liam was attacked by them. Elijah watches them. After they had gone Elijah runs to the lifeless body. Liam is dead. In his mind he remembered the story of Elijah and the Widow's son:

And he stretched himself on the child three times, and cried to the Lord, and said, "O Lord my God I pray you let this child's soul come into him again."

And the Lord heard the voice of Elijah, and the soul of the child came into him again, and he revived.

[King James Bible, Kings 17: 21 and 22]

Elijah eventually realises he can do nothing for Liam. He takes his wallet and puts the body in the river. Liam becomes part of the water used by the distillery.

The story calms the Bob, Lena and Agata. They say their farewells to Elijah and return to work with a new contentment. Elijah leaves. The opera ends.

Navigate The Blood

Composed by Admiral Fallow & Gareth Williams

Libretto by Siân Evans

Commissioned by NOISE

World Premiere 2 November 2018 in The Glasgow Distillery

Conductor Chris Swaffer
 Director James Robert Carson
 Designer Alice Hebdon
 Lighting Designer, Production & Technical Manager Kostas Christakos
 Sound Design/Sound Engineers David Gleeson and David Town
 Repetiteur/Onstage Piano Laura McIntosh
 Stage Manager Danni Boslian
 Assistant Director Catherine Exposito
 Press and PR Alison Forsyth
 Filmmaker/Photographer/Print Designer Kris Kesick
 Poster Design Laura Tippenhauer
 Design Assistant Amy Malcolmson

CAST

Elijah Seumas Beggs
 Agata Klaudia Korzeniewska
 Robert McCredie Jamie MacDougall
 Lena McCredie Shuna Scott Sendall

ADMIRAL FALLOW

Vocals, Guitars Louis Abbott
 Clarinet, Keyboards, Vocals, Percussion Kevin Brolly
 Lead Guitarist Stuart Goodall
 Drums, Percussion, Vocals Philip Hague
 Flute, Piano, Vocals Sarah Hayes
 Bass, Vocals Joseph Rattray

STRINGS

Cello Sonia Cromarty 2, 3, 16, 21 & 24 Nov
 Violin Agnieszka Opiala
 Viola Anja Ormiston
 Cello Emily De Simone 8, 9, 11, 17 & 18 Nov

BIOGRAPHY | ADMIRAL FALLOW



Formed in 2007, Admiral Fallow (Louis Abbott, Kevin Brolly, Phil Hague, Sarah Hayes and Joe Rattray) released their adored debut album, 'Boots Met My Face', in 2011 and its widely acclaimed successor, 'Tree Bursts In Snow', the following year. Their extraordinary third record, 'Tiny Rewards', (a contender for 2015's most criminally overlooked album" - Sunday Times) has received many plaudits since its release in May 2015. Heartbreakingly beautiful, sonically audacious and lyrically bewitching, it heralds a true progression in the band's creative approach.

In their eleven years together, Admiral Fallow have taken their music around the world with tours in North America, Australia, and Europe. Highlights include: curating and performing two special sold out shows at Celtic Connections festival 2016, an appearance at the Visions Du Reel documentary film festival that year in Nyon, Switzerland, diverse shows such as In Paisley Abbey with the RSNO and in the Mackintosh Church, Glasgow with the Auricle Ensemble where the band collaborated for the first time with Gareth Williams of NOISE Opera.

The individual band members are all uniquely in demand for their skills, working on tour and in the studio with renowned artists such as Kris Drever, Emma Pollock, King Creosote, Rachel Semmanni, Eddi Reader, Karine Polwart and many others. 2015 also saw the release of Sarah's debut solo album, Woven (4 stars - Robin Denselow, The Guardian) and in early 2019 will release her collaborative album with Peter Brewis of Field Music, under the name of You Tell Me.

BIOGRAPHIES | COMPANY



GARETH WILLIAMS | MUSICAL DIRECTOR / COMPOSER

Originally from Northern Ireland, Gareth Williams is a Chancellor's Fellow at Edinburgh College of Art. His compositions seek to find new participants, collaborators and audiences for new opera and music theatre, to shed light on stories and communities that have been overlooked, and to explore ideas of vulnerability in vocal writing.

Williams was Composer in Residence at Scottish Opera from 2011 to 2014. During this time, he created a series of operas and projects, including 'Breath Cycle', at the respiratory ward of Gartnavel Royal Hospital, where he wrote songs, ensemble pieces, and opera specifically for patients with Cystic Fibrosis, who weren't allowed in the same room as one another. Breath Cycle was nominated for a Royal Philharmonic Award in 2015.

He has been commissioned to compose three operas for NOISE Opera since 2012, each one bringing a new collaborator to the genre, from the patrons of Glasgow's oldest bar, Shetland liddler, Chris Stout, and now the indie band, Admiral Fallow.

'Rocking Horse Winner', produced by Tapestry Opera, a chamber opera, adapted from a short story by D.H. Lawrence by librettist Anna Chatterton, was premiered in Toronto in May 2016, and was nominated for 9 Dora Mavor Moore Awards, winning 5, including Outstanding Musical Production. A new production was staged at Saratoga Opera in 2018, and described as 'beautiful and disturbing, gripping and provocative'. (Classical Voice America)

From 2015 - 2018 Williams collaborated with Oliver Emanuel to create The 306 Trilogy. 306 Dawn (***** The Herald), 306 Day (**** The Times) and 306 Dusk (***** The Herald, ***** The Stage) were a collection of music theatre works over three years telling the story of the British soldiers shot for cowardice during WW1, produced by the National Theatre of Scotland in partnership with 14-18 Now.

GLASGOW



The Glasgow Distillery Company is Glasgow's first single malt distillery since 1902. They are pioneers of Scotland's new wave of single malt distilleries and proud crafters of Glasgow's first ever range of gin: the multi award-winning Makar Gin. Glasgow Distillery's spirits are hand crafted in three unique copper stills: Annie, Mhairi and Toro, each named after family members of the three founding members. The Glasgow Distillery have invested in the world's best distilling equipment and assembled an innovative team of world-leading distillers to produce a pioneering range of premium spirits. Sourcing the finest botanicals and ingredients from around the world, whilst harnessing a natural water supply from Loch Katrine guarantees a range of products that stand out not just in Scotland, but across the globe. 2018 was the biggest year yet for The Glasgow Distillery as they released their first single malt scotch whisky, 1770, the first Single Malt Whisky from an independent distillery from Glasgow in over 100 years. www.glasgowdistillery.com

GLEN SCOTIA



Independent distiller Glen Scotia has been producing single malt whisky in Campbeltown, one of Scotland's five official malt-producing regions, since 1832. In its Victorian heyday the town was home to more than 30 distilleries and known as 'whisky capital of the world'. Glen Scotia is now one of only three surviving distilleries in Campbeltown. Its award-winning single malts include the Glen Scotia Double Cask, which is finished in a combination of first fill bourbon barrels followed by further maturation in Pedro Ximenez sherry casks to create the perfect balance of rich spicy fruits overlaid with the characteristic sea spray and vanilla oak notes associated with Glen Scotia. www.glenscotia.com

OBAN



Oban Distillery, established in 1794 by the Stevenson brothers, is delighted to be hosting Navigate the Blood in our Visitor Centre. Audiences will be able to soak up the distillery atmosphere, enjoy a dram or hot toddie at the 1794 bar and visit our well stocked gift shop. Tours of the distillery where our craftsmen traditionally produce the Oban malt will be available daily, booking ahead is advisable. www.obandistillery.com

Oban Distillery would like to offer all Navigate the Blood ticket holders a 2 FOR 1 on standard tours (valid until February 28th 2019) plus a £5 DISCOUNT on bottles of 70cl from our shop (excluding special releases)

ARDNAHOE



Ardnahoe Distillery is delighted to have the opportunity to host 'Navigate the Blood' at Ballygrant Hall and are looking forward to a unique performance. Building Ardnahoe, Islay's 9th distillery, is the realisation of a long held dream by the Laing Family. They are striving to create a unique Islay spirit to join the future of Islay's single malts. www.ardnahoe-distillery.com

BLAIR ATHOL



Established in 1798, Blair Athol Distillery stands at the gateway to the Scottish Highlands in the picturesque town of Pitlochry, Perthshire. Closed in 1932, Blair Athol was saved during the depression by Arthur Bell and sons. In 1949 it was extensively re-built, re-opened and has been in production ever since. Fuelled by water from the ancient Allt Dour burn comes a whisky with a mellow deep-toned aroma, a strong fruity flavour and a smooth finish - Blair Athol Single Malt Whisky. www.malts.com

Blair Athol Distillery would like to offer all Navigate the Blood ticket holders a 2 FOR 1 on standard tours (valid until February 28th 2019) plus a £5 DISCOUNT on bottles of 70cl from our shop (excluding special releases)

The Lost Loch Distillery



You will find The Lost Loch Spirits Distillery nestled between forest and farmland in Royal Deeside on the edge of the Cairngorm National Park. We are proud to be a house of brands and believe that each of our products should have its own story to tell and its own space to tell it. Our ethos is to be inventive in our thinking, to look at history for inspiration and to produce a range of unique award winning spirits. www.lostlochspirits.com

SUMMERHALL

Open Minds Open Doors



We make Pickering's Gin in the distillery we built ourselves, from scratch, in the heart of Edinburgh, Scotland. Our unique distillery is built on the site of an old animal hospital, part of the former Royal (Dick) School of Veterinary Studies. It is here, in the unlikelyst of locations that we distil, bottle, label and wax our award-winning range of Pickering's Gins. When we opened Summerhall Distillery, it was the first exclusive gin distillery to be established in Edinburgh for over 150 years. Our gin is based on an original Bombay recipe from 1947. It features nine botanicals, engineered by us to create Pickering's famously full-bodied flavour; subtly balancing spice, citrus and juniper. www.pickeringsgin.com



Speyside Gins at La Taverna, Aviemore - three gins from the area to be sampled by our Audience for Navigate the Blood.

Inshriach Gin: The improbably housed Inshriach Distillery won Shed of the Year back in 2015 and continues to make well its own line of enthusiastically received and poorly marketed gins using only ingredients picked within a few miles of the estate. It has branched out and makes gin for two other brands and is currently building its own bottling facility and bonded warehouse, at which point it might start taking itself a bit more seriously and will launch a range of infused gins and liqueurs just in time to miss Christmas!



Kinrara Gin: Kinrara's highland distillery is nestled in 12,000 acres of Cairngorm National Park, just outside Aviemore. One of Scotland's newest micro distilleries, we make unique highland dry gins and liqueurs infused with local flora and berries. As we grow, we will also craft single malt whisky and Scottish rums. Our first gins off the stills will be our Kinrara Highland dry gin, and a selection of special Estate Editions which will launch in 2018. Kinrara distillery prides itself on creating a handcrafted small batch spirit. From the distillation of the gin right down to the bottling, everything is lovingly done by hand, by our passionate highland team.



Byron's Gin: Speyside Distillery Company is one of Scotland's last remaining independent whisky companies, where all of their award winning spirits are produced. It is a picturesque boutique distillery situated near the tiny village of Drumguish, close to the town of Kingussie. It is set in the foothills of the Cairngorm Mountains in the Scottish Highlands. Speyside Distillery is delighted to feature their award winning, handcrafted, Byron's Gin at La Taverna, Aviemore as part of Noise Opera's event. www.speysidedistillery.co.uk

Navigate the Blood

Libretto
by
Sian Evans

Gareth Williams
and
Admiral Fallow

Clarinet in B \flat

Piano

Violin 1

Viola

Violoncello

Bass Guitar

$\text{♩} = 90$

pp

mp

p

p

p

mp

11

Cl.

Pno.

Vln. 1

Vla.

Vc.

Bass

p

mp

mp

p

mp

mp

mp

(8)

Agata *mp*
Gold

Lena *mp*
Gold

Bob *mp*
Gold

Cl.

Pno. *mf*

Vln. I *mp*

Vla. *mp*

Vc. *p mp*

Bass *p*

26

A

3

Agata

Lena

Bob

Cl.

Pno.

The Gold

Gold

Gold

Gold

The musical score for 'A' is presented in a four-staff format. The top staff is for Violin I (Vln. I), the second for Viola (Vla.), the third for Violoncello (Vc.), and the bottom for Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section consists of 8 measures. The second section, marked with a large 'A' in a box, begins with a dynamic of *pp* and features a complex, rapid melodic line in the Violin I and Viola parts, while the Violoncello and Bass parts play a steady, rhythmic pattern. The score concludes with a final measure in the Bass staff.

Agata

Lena

Bob

Sarah

Louis

Pno.

Vln. I

Vla.

Vc.

Bass

mp

p

fp

p

(8)

It slows the ag - ing. It quickens the spir - it

It slows the ag - ing. It quickens the spir - it

fp

p

fp

p

fp

p

Agata *p*
Gold

Lena *p*
Gold

Bob *p*
Gold

Sarah
It cures the drop-sy it keeps the head_ from_ whir- ling.

Louis
It cures the drop-sy it keeps the head_ from_ whir- ling.

Cl.
mp

Pno.

Vln. I *mp*

Vla. *mp*

Vc. *mp*

Bass (8)

6

Sarah

The eyes fromdazzling the tongue from lis - ping The teethfromchat-ter-ing, the throat from ratt -

Louis

The eyes fromdazzling the tongue from lis - ping The teethfromchat-ter-ing, the throat from ratt -

Cl.

p

Pno.

Vln. I

mp

Vla.

mp

Vc.

mp

Bass

(s)

Lena

51

Gold! Gold! Gold!

Sarah

ling. The heart from swel-ling, the bel - ly from win-cing. The

Louis

ling. The heart from swel-ling, the bel - ly from win-cing. The

Cl.

Pno.

Vln. I

f

Vla.

f

Vc.

f

Bass

(s)

Agata *f* 7

Gold! Gold! Gold! Gold! Gold!

Lena *f*

Gold! Gold! Gold! Gold! Gold! Gold! Gold!

Bob *f*

Gold! Gold! Gold! Gold! Gold! Gold!

Sarah

guts from rumb ling, the hands from shi-ver ing, the veins from crum - bling, the sin-ews from shrin - king, the bones from ach - ing.

Louis

guts from rumb ling, the hands from shi-ver ing, the veins from crum - bling, the sin-ews from shrin - king, the bones from ach - ing.

Cl.

Pno.

Vln. I *ff*

Vla. *ff*

Vc. *f* *f* *f*

Bass (8)

The musical score is for page 55. It features seven staves. The first three staves are for vocalists: Agata, Lena, and Bob. Each has a melodic line with lyrics 'Gold!' repeated. Agata's part ends with a fermata and a forte (f) dynamic. The fourth staff is for Sarah, with a more complex melodic line and lyrics. The fifth staff is for Louis, with a similar melodic line and lyrics. The sixth staff is for the Clarinet (Cl.), showing a simple melodic line. The seventh staff is for the Piano (Pno.), showing a complex accompaniment with many chords. Below the piano part are three staves for strings: Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). Vln. I and Vla. have a forte (ff) dynamic. Vc. has a forte (f) dynamic. The bottom staff is for the Bass, with a simple melodic line and a circled 8 in parentheses.

8 **B** Scene 1

60

12
16

Agata

Gold!

Best new malt!

Lena

Gold!

For best new malt!

Bob

Gold!

The gold _____ me-dal!

Best new malt!

Sarah

Louis

Cl.

ff

Pno.

Dr.

B

Vln. 1

mf

Vla.

mf

Vc.

f

Bass

f

Agata $\frac{12}{16}$ We won the $\frac{4}{4}$ Gold! $\frac{9}{16}$

Lena We won the Gold! Had them in the palm of your hand!

Bob We won the Gold!

Cl. $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

Pno.

Dr. $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

Vln. I $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

Vla. $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

Vc. $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

Bass $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$

69

Agata $\frac{9}{16}$ We won the $\frac{4}{4}$ Gold! $\frac{6}{16}$ We won $\frac{9}{16}$ We won the $\frac{2}{4}$

Lena We won the Gold! We won We won the

Bob We won the Gold I did! I did! I did! We won We won the

Cl. $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Pno. $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Dr. $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Vln. I $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Vla. $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Vc. $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Bass $\frac{9}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{2}{4}$

Agata **2**
4

Lena

Bob

Sarah

Louis

Cl.

Pno.

Dr.

Vln. I **2**
4

Vla.

Vc.

Bass

12
8

Gold!

Not too bit-ter, not too smo - key!

Gold!

Gold!

All heat-her and salt _____

p *ff* *pp* *ff* *pp*

f *mp* *f* *mp*

f *p* *f* *p*

1277

Agata

Gold! Honeyed fruit, rich in the mouth! — Gold!

Lena

— Gold! Weighty and oil - y!

Bob

Gold! Gold! Gold! Just like the fel - la that

Sarah

Gold! Gold! Gold!

Louis

Gold! Gold! Gold!

Pno.

ff *pp* *ff* *pp* *ff* *pp*

Dr.

Vln. I

Vla.

Vc.

Bass

f *mp* *f* *p* *f*

C

80

Bob

made it! You think this took three years — and a day? This took four gen - er - a - tions —

Cl.

Pno.

Vln. I

Vla.

Vc.

mp *mp*

86 12/8 13

Agata Four! Four! Four!

Lena Four! Four! Four!

Bob Four! gener a - tions of McCre - dies. From fa - ther to son, A crafter handed

Sarah Four! Four! Four!

Louis Four! Four! Four!

Cl.

Pno. *ff pp ff pp ff pp*

Dr. *f*

Vln. I *p f gliss. p*

Vla. *p f gliss. p*

Vc. *f p f p f p*

Bass *f p f p f p*

14

Agata *mp*
Four! It's the first thing I've e-ver won! Iplayeda

Lena
Four!

Bob
down____ YOU've won?

Sarah
Four!

Louis
Four!

Cl.
mp

Pno.
ff *mp*

Dr.
f

Vln. I
f *p* *mp* *gliss.*

Vla.
f *p* *mp* *gliss.*

Vc.
f *p*

Bass
f

93

Agata

part! I played a part! I played a part! I played a part! Here's to my first gold.

Lena

She played a part... She played a part... She played a part...

Bob

A ti-ny part! A ti-ny part!

Cl.

p

Pno.

ff *p* *pp*

Dr.

f *p*

Vln. I

f *p* *p*

Vla.

f *p* *p*

Vc.

f *p* *p*

Bass

p

3/4

D

15

16

Agata *pp* My first goldme-dal. *p* I dreamed I was in a gin store,

Bob *p* Aye, sure, it is. Listen to her!

Cl.

Pno.

Glock.

Vln. I

Vla.

Vc.

Bass

Agata 106 and saw my name a - bove the door. All those

Lena AH! The dream a - gain!

Bob Ha!

Pno.

Glock.

Vln. I

Vla.

Vc.

Bass

117

Agata

bot-tles were win - king at me. It was mean't to be.

Lena

She dreamed of her

Bob

This is a fam-ily bus - iness

Pno.

mp

Glock.

Bursh Cymbal

Dr.

Vln. I

pizz. mf

Vla.

pizz. mf

Vc.

mf

Bass

124

Agata

My gin worth more than my coun - try. Worth more than a man!

Lena

name up on the door. She dreamed of the

Bob

This is a fam-ily bus - iness

Pno.

pp

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

18

130

Agata

Sor-ry Husband have to go I've gone to find my for-tune at the bot-tom of a bar - rell_

Lena

jun - ip - er and gin She dreamed of a for-tune at the bot-tom of a bar - rell_

Bob

This is a fam ily bus - iness

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

138

Agata

Sor-ry Husband have to go Sor-ry Po-land have to go This is where I'm mean't to be. Make me a part - ner!

Bob

f

A

Pno.

Dr.

Vln. I

f arco

mf arco

Vla.

mf arco

Vc.

f

Bass

f arco

Agata 143 And, Let me make my gin! Your Son!

Lena Our Son!

Bob part - ner? This is a fam - ily biz - ness for our Son!

Cl.

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

f

The musical score for page 19 consists of eight staves. The vocal parts (Agata, Lena, Bob) and the instrumental parts (Cl., Pno., Dr., Vln. I, Vla., Vc., Bass) are arranged vertically. The lyrics for the vocal parts are: Agata: "And, Let me make my gin! Your Son!"; Lena: "Our Son!"; Bob: "part - ner? This is a fam - ily biz - ness for our Son!". The instrumental parts include a Clarinet part with a melodic line in the final measure, a Piano part with a rhythmic accompaniment, a Drums part with a steady beat, a Violin I part with a melodic line, a Viola part with a rhythmic accompaniment, a Violoncello part with a rhythmic accompaniment, and a Bass part with a rhythmic accompaniment. The score is marked with a forte (*f*) dynamic at the end of the Bass part.

20

147

Agata

Li - am may not co...

Agata grabs her car keys

9
16

Lena

f
Wait! You've been

Bob

Ourson will come home. for the busi - ness Wait! You've been

Cl.

f

Pno.

Dr.

Vln. I

f

9
16

Vla.

Vc.

Bass

F

21

151

Agata



That's

My



bu - si - ness.



Lena

drin - king!

Bob

drin - king!

Cl.

3

Pno.

Dr.

ff

3

Vln. I



gliss.

f



3



Vla.

gliss.

f

3

Vc.

Bass

Scene 2

154

Agata

Cl.

A. Gtr.

Dr.

Vla.

Vc.

ff *pp*

p *p* *p*

158

G

Lena

Bob

Cl.

A. Gtr.

Dr.

Vln. I

Vla.

Vc.

mp

p *mf* *mf* *p*

Ro - bert!

This bus - iness is for Li - am.

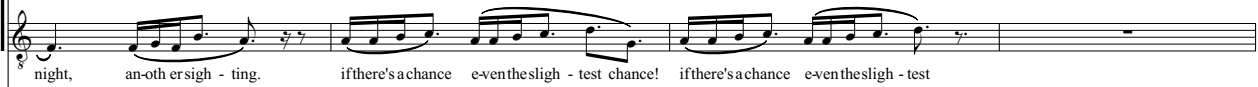
Lena *mp* Ro - bert! Come on? How can you say that? That we still have a son?
 Bob This bus-iness is for Li am. What? It's true; it's true, tonight
 Cl.
 A. Gtr.
 Dr.
 Vln. I
 Vla.
 Vc. *p*
 Bass *p*

Lena *p* Li-am di-dn't run a - way
 Bob come ho - me I had an - oth - er mess-age. Last
 Cl.
 A. Gtr.
 Vln. I
 Vla.
 Vc.
 Bass

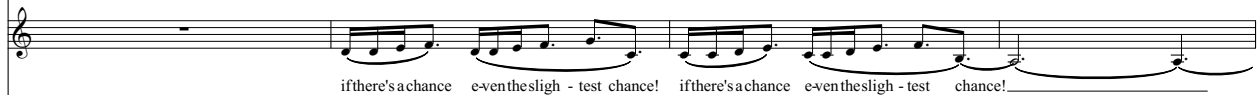
Lena



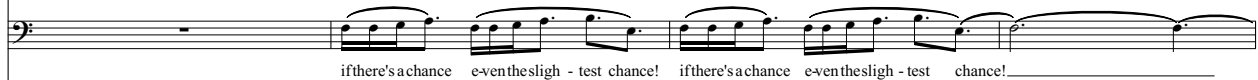
Bob



Sarah



Louis



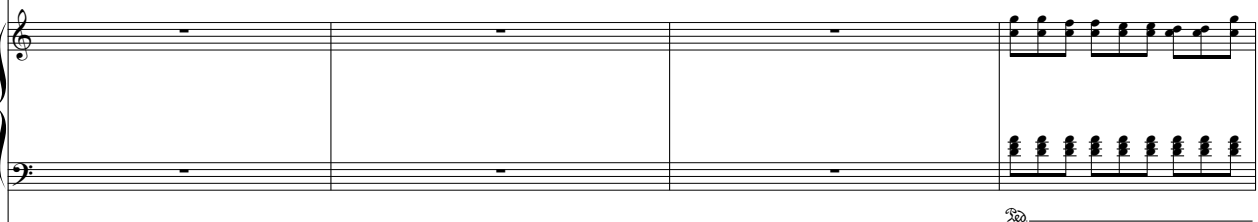
Cl.



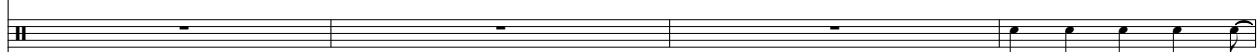
A. Gtr.



Pno.



Dr.



Vln. I



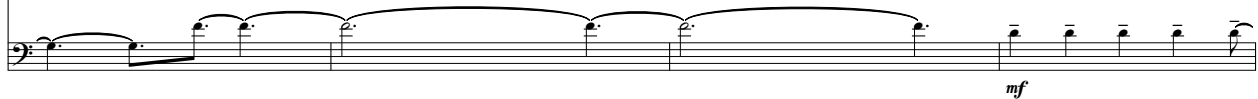
Vla.



Vc.



Bass



Score for measures 175-178, featuring vocalists Lena, Sarah, and Louis, and instrumentalists Cl., A. Gtr., Pno., Dr., Vln. I, Vla., Vc., and Bass.

Vocalists:

- Lena:** have left us both a note We have-n't heard a thing in so___ long. Li-am di-dn't run a -way__
- Sarah:** (Silent)
- Louis:** (Silent)

Instrumentalists:

- Cl.:** (Silent)
- A. Gtr.:** (Silent)
- Pno.:** (Silent)
- Dr.:** (Silent)
- Vln. I:** *mp*
- Vla.:** *mp*
- Vc.:** *mp*
- Bass:** (Silent)

Score for page 26, rehearsal mark 179. The score includes parts for Lena, Bob, A. Gtr., Pno., Vln. I, Vla., Vc., and Bass.

Lena: Li - am di - dn't run a - way

Bob: *f* Men dis - ap - pear ev - ery day They chan - ge their names, run - a - way and start their sec - ret lives *f* Men dis - ap - pear

A. Gtr.: (Continuous eighth-note arpeggiated figure)

Pno.: (Chords in the right hand, rests in the left hand)

Vln. I: (Melodic line with slurs and ties)

Vla.: (Rhythmic eighth-note pattern)

Vc.: (Bass line)

Bass: (Bass line)

Score for Lena, Bob, Sarah, Louis, A. Gtr., Pno., Vln. I, Vla., Vc., and Bass.

Lena: Li - am di - dn't run a - way

Bob: ev - ery day They changetheir names, run - a - way and start their sec - ret lives e - ven the sligh - test chance!

Sarah: if there's a chance e - ven the sligh - test chance!

Louis: if there's a chance e - ven the sligh - test chance!

A. Gtr.: (Guitar solo)

Pno.: (Piano accompaniment)

Vln. I: (Violin I part)

Vla.: (Viola part)

Vc.: (Violoncello part)

Bass: (Bass part)

28
Lena

185

f

9
16

Li - am did - nt run a - way Why__ wouldhe run a - way? Why, when it makes no__ sense?

Bob

if there's a chance e-ven the sligh - test

Sarah

if there's a chance e-ven the sligh - test chance!_____

Louis

if there's a chance e-ven the sligh - test chance!_____

A. Gtr.

Pno.

Dr.

Vln. I

9
16

Vla.

Vc.

Bass

mf

Bob **9/16** *p* I have to know, I have to know. I have to know, I have to know.

A. Gtr.

Pno.

Vla. **9/16** *p*

Vc.

Bob **197** **6/8** Four gen er - at - ions. All of us working for the next.

Cl.

A. Gtr.

Pno.

Vln. I **6/8** *pp*

Vla. *pp*

Vc.

Bass *pp* *pp*

Bob

Pass-ing it down one life-time to the next. There's a hand on my shoul - - der.

Cl.

A. Gtr.

Pno.

Vln. I

Vla.

Vc.

Bass

Bob

I want my hand on his shoul - der. I need to know, I need to know.

Cl.

A. Gtr.

Pno.

Vln. I

Vla.

Vc.

Bass

213

6/4

Bob I've locked up, I've set the a-larms. I'll go to

Cl.

A. Gtr.

Pno.

Vla.

Vc.

Bass

J

220

♩ = 120

Scene 3

6/4

Lena *p* He was_ born in_

Bob bed.

A. Gtr.

Kbd. SARAH PLAYS THIS guide part

Vln. I

Vla.

Vc.

Bass

227

Lena *mp* 7/4

June _____ be - fore first_ light _____ I took him to the op - en_ win - dow_ and to - geth er_ we

Kbd.

233

Lena *mf* 7/4 2/4 6/4 7/4 6/4

gulped down the dark - ness The air tast - ed of copp er_ the

Kbd.

238

Lena

cool - ness of a cave a bat linked by_ we waited for the world to shape it - self in - to

Kbd.

CHORUS 1

243

Lena *mp* *mf*

being_ no clouds, no birds yet_ just his bubb - ling

Sarah *mf*

just his bubb - ling

Louis *mf*

no clouds no birds yet_ just his bubb - ling

Kbd.

Vln. I *p* *mp*

Vla. *mp* *mp*

Vc. *mp*

250

Lena breath

Sarah breath

Louis breath

Cl. *mf*

Kbd. *Dm* *E^b* *G/F* *G*

Vln. I

Vla.

Vc.

255

K

VERSE 2

Sarah *drums in* *C* He was_ born in_ June_ be - fore first_ light_

Kbd. *F/A*

260

Lena *mp* we gulped down the

Sarah *mp* I took him to the op - en_ win - dow_ and to - geth er_ we gulped down the

Kbd. *Am* *G* *F*

265

Lena $\frac{2}{4}$ dark $\frac{6}{4}$ ness $\frac{7}{4}$ $\frac{6}{4}$

Sarah dark - ness The air tast - ed of copp er the cool-ness of a cave

Kbd. E_b C F/A

Vln. I $\frac{2}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ *mp*

Vla. *mp*

Vc. *mf*

CHORUS 2

270

Lena *mf* no

Sarah *mf* a bat blinked by we wait ed for the world to shape it - self in - to being no

Louis *mf* wait ed for the world to shape it - self in - to being no

Kbd. A_m C/E G F

Vln. I

Vla.

Vc.

Score for measures 275-278, featuring vocalists Lena, Sarah, and Louis, and instrumentalists Cl., Kbd., Vln. 1, Vla., and Vc.

Vocalists: Lena, Sarah, Louis. Lyrics: clouds no birds yet just his bubb - ling breath.

Instrumentalists: Cl. (Clarinet), Kbd. (Keyboard), Vln. 1 (Violin 1), Vla. (Viola), Vc. (Violoncello).

Dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte).

Chord markings: Dm (D minor).

INSTRUMENTAL 2

279

Score for measures 279-282, featuring instrumentalists Cl., Kbd., Vln. 1, Vla., and Vc.

Instrumentalists: Cl. (Clarinet), Kbd. (Keyboard), Vln. 1 (Violin 1), Vla. (Viola), Vc. (Violoncello).

Chord markings: Eb, G/F, G.

36 **283** **L**

Lena *mf* 4/4 I watched the last star be swallowed up, watched earth and sky split di - 6/4

accompaniment continues on guitar (G pedal)

Kbd.

Vln. I 4/4 6/4

Vla.

Vc.

289

Lena 6/4 vide in - to their sep' - rate, kingdoms 3/4

Kbd. F F(SUS4) Eb F Eb Eb

Vln. I *mp* 6/4 3/4

Vla. *mp* 6/4 3/4

Vc. *mf* 6/4 3/4

293 **INSTRUMENTAL 3**

Cl. 3/4 6/4 *freely*

Kbd. Dm *freely* Eb G/F G C

Vln. I 3/4 6/4

Vla.

Vc.


304

M

307

Agata

Kbd.



Scene 4

308

38

$\text{♩} = 136$

Agata is helped in by a stranger

Agata *f* I thought I saw a fox or a

Lena *f* A - - ga - ta!

Bob *f* A - - ga - ta!

E. Gtr. *f* Into feedback.

Kbd.

Dr. *ff*

Vln. I *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Bass *f* *gliss.* *gliss.* *gliss.* *gliss.*

313

Agata *p* deer or a dog or a goat! Eyes in the head-lights turned the wheel,

Lena *p* she's not our daugh ter _

E. *p* Yourdaugh ter's fine, not-hing bro ken.

Bob *p* she lives here, she works here!

E. Gtr.

Kbd.

Dr.

Vln. I *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Bass

317

Agata *4/4* o - ver - turned, o - ver - turned.

Lena Luc - ky you were there.

E. Nonchalant And the car went up in flames.

Bob Who are

Kbd.

Dr.

Vln. I *4/4* *p*

Vla. *p*

Vc. *p*

40 **321**

Agata
Luc-ky he was there. I was in the air, such a long time fal - ling. He pulled me from the flames.

Lena
— What were you do-ing there?

E.
Just wal king. —

Bob
you?

Kbd.

Dr.
3 3 3 3

Vln. I
mf *p*

Vla.
mf *p*

Vc.
mf *p*

327

Agata
He saved my life. Bob shakes his hand - Eli just grabs him and bear hugs him

Bob

E. Gtr.
gliss.

Kbd.

Vln. I
f

Vla.
f

Vc.
f

Bass
f

331 **N** **O**

E. *4/4* *6/4* El - i - jah, You can call me El - i - jah.

Bob What's your name, son?

E. Gtr. *f*

Kbd.

Dr. *f*

Vln. I. *4/4* *6/4* *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Bass *f*

337

E. Gtr. *5/4* *6/4* *4/4* *f*

Kbd.

Dr.

Vln. I. *5/4* *6/4* *4/4*

Vla.

Vc.

Bass

Aside to Lena:

42

356

44

Lena *mp*
 He's harm less sim ple but harm less. if you were go in to rob a dis till e-ry_ you would n't do it on
 Bob
 odd a-bouthim
 A. Gtr. D5 Em Eb#5 Gmin9 Am Eb Fmaj7 Bb

364

Lena

foot.
 Bob
 I can't put my fin-ger on it. float..... For a mo-ment when he came in... For a mo-ment I thought...
 A. Gtr. Eb Cm D5 Eb Bb F Eb

369

Lena

I thought he was Li - am
 Bob
 Li - am
 A. Gtr. F Bb Eb

372

♩=68

Bob

(Vamp 8 bars) Same height same hair a diff rent face where was he go ing_ where did he come from? Same height
 A. Gtr.
 Kbd.
 Vln. I *pp*

379

Bob

same... hair... a diff rent face where did he come... from where was he go - ing?

A. Gtr.

Kbd.

rit.

4/4 3/8 4/4 4/4

R

384

Bob

can peo ple walk through dead locked doors or so-lid wa-lls can peo-ple van-ish with out a

A. Gtr.

Kbd.

♩ = 68

4/4 2/4 4/4

388

Bob

trace

A. Gtr.

Kbd.

Vln. I

Pizz. mf

Vla.

Pizz. mf

Vc.

Pizz. mf

7/8 7/8

S

392

A. Gtr. *f*
 Kbd. *f*
 Dr.
 Vln. I *f* Arco.
 Vla. *f* Arco.
 Vc. *f* Arco.
 Bass *f*

394

Bob *f*
 no - one lives here but us the doors were locked... where did he come. from.
 A. Gtr.
 Kbd.
 Dr.
 Vln. I *f*
 Vla.
 Vc.
 Bass

w/slide-----

Bob

walk - ing in the dead of night_ he saved her life_____ is it a sign_ what does it

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

w/slide-|

403

48

Bob *rit.* $\text{♩} = 68$

mean can peo ple walk_ through dead locked doors or so - lid wa - lls_

A. Gtr.

Kbd.

Dr.

Vln. I *rit.* $\text{♩} = 68$ *mp*

Vla. *mp*

Vc. *mp*

Bass

406

Bob

can peo-ple van-ish with out a trace with out a

A. Gtr. *mp*

Kbd. *mp*

Dr. *mp*

Vln. I *mf* Arco.

Vla. *mf* Arco.

Vc. *mf* Pizz.

Bass *mp*

410

49

Bob

tr - a - ce

and here I go_ a gain

wa_ving an

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

Arco.

414

rit.

Bob

ae ri al of hope a bove my head

a bove my head

long ing for a sig nal

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

418

50

♩=68

T

Bob

what does it mean?

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

426

Bob

what does it _____ mean?

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

Bob

what does it mean?

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

mf

mf

f

mf

Bob

what does it _____ mean?

A. Gtr.

Kbd.

Dr.

Vln. I

Vla.

Vc.

Bass

f

3/4

Act One Part 2

52

Scene 1

444

$\text{♩} = 84$

U

Fl.

Cl.

E. Gtr.

Pno.

Mar.

Vln. 1

Vla.

Vc.

Bass

f

f

f

mf

pp

mf

f

f

f

FEEDBACK

Fl.

Cl.

E. Gtr.

Pno.

Mar.

Vln. I

Vla.

Vc.

Bass

f

f

FEEDB

The musical score is arranged in a system of nine staves. The Flute (Fl.) and Clarinet (Cl.) staves are at the top, followed by the Electric Guitar (E. Gtr.), Piano (Pno.), Maracas (Mar.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Bass. The Flute and Clarinet parts enter in measure 453 with a forte (f) dynamic. The Electric Guitar has a 'FEEDB' (feedback) effect in measures 453-53. The Piano and Maracas provide a rhythmic accompaniment. The Violin I and Viola parts enter in measure 453 with a forte (f) dynamic. The Violoncello and Bass parts provide a steady bass line.

Agata *I might have died... Had you not come. Where have you come from?...*

Lena *Where were you going? Where have you come from?...*

Bob *What were you doing? Where have you come from?...*

Fl. *mp*

Cl. *mp*

E. Gtr. *Improv...*

Pno. *p*

Mar.

Vln. I *pizz. mf arco*

Vla. *pizz. mf arco*

Vc.

Bass

Agata

Are you a - lone? It's un-can

Lena

The tilt of his head on it's ax-is. It's un-can

Bob

Where are your fam-i - ly? It's un-can

Fl.

ff

Cl.

ff

Pno.

p

Mar.

Vln. I

ff *pizz.* *mf* *arco*

Vla.

ff *pizz.* *mf* *arco*

Vc.

ff *p*

Bass

ff

The musical score is for a scene on page 470 of a larger work. It features three vocal parts: Agata, Lena, and Bob. Agata's line is "Are you a - lone? It's un-can". Lena's line is "The tilt of his head on it's ax-is. It's un-can". Bob's line is "Where are your fam-i - ly? It's un-can". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Maracas (Mar.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Bass. The Piano part has a dynamic marking of *p*. The Maracas part has a dynamic marking of *ff*. The Violin I part has dynamic markings of *ff*, *pizz.*, *mf*, and *arco*. The Viola part has dynamic markings of *ff*, *pizz.*, *mf*, and *arco*. The Violoncello part has dynamic markings of *ff* and *p*. The Bass part has a dynamic marking of *ff*. The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks.

Agata ny, it's un-can-ny, it's un-can-ny. Have you a wife back at home?

Lena ny, it's un-can-ny, it's un-can-ny.

Bob ny, it's un-can-ny, it's un-can-ny. The soft _____ slope of his

Pno. *p*

Mar.

Vln. I *p*

Vla. *p*

Vc. *p*

Bass *p*

V

Agata 485 It's un-can-ny, it's un-can-ny, it's un-can-ny. Have yousome

Lena It's un-can-ny, it's un-can-ny, it's un-can-ny.

Bob shoul - ders It's un-can-ny, it's un-can-ny, it's un-can-ny.

Pno.

Mar.

V

Vln. 1

Vla.

Vc.

Bass

ff *mf* *pizz.*

ff *mf* *pizz.*

ff *p*

f *p*

493

Agata where else to be? I al-ways thought some-one would come a - long.

Lena If I half close my eyes. If I half close my eyes

Bob If I half close my eyes. If I half close my eyes

Pno.

Mar.

Vln. I arco *f* pizz. *mf*

Vla. arco *f* pizz. *mf*

Vc. *f*

Bass *f*

Agata **501** It could be him. It could be him.

Lena _____ It could be him. It could be him.

Bob _____ It could be him. It could be him.

Fl. *mf*

Cl. *mf*

Pno.

Mar.

Vln. I *arco*

Vla. *arco*

Vc.

Bass

The musical score is for page 59 of a composition. It features several parts: three vocal parts (Agata, Lena, and Bob) and seven instrumental parts (Flute, Clarinet, Piano, Maracas, Violin I, Viola, and Violoncello/Bass). The vocal parts have lyrics: 'It could be him. It could be him.' The instrumental parts include a Flute and Clarinet part with a mezzo-forte (mf) dynamic, a Piano part, a Maracas part, and Violin I, Viola, and Violoncello/Bass parts. The Violin I and Viola parts are marked 'arco'. The score is written in a single system with multiple staves.

Agata

510

I'd swear that smile!

p

It's un-can-ny, it's un-can-ny, it's un-can-ny.

I'd

Lena

I'd swear that smile!—

p

It's un-can-ny, it's un-can-ny, it's un-can-ny.

I'd swear those eyes!

Bob

I'd swear that smile!—

p

It's un-can-ny, it's un-can-ny, it's un-can-ny.

I'd swear those hands!—

Fl.

Cl.

Pno.

Mar.

Vln. I

*mf**p*

Vla.

*mf**p*

Vc.

*mf**p*

Bass

p

518

61

Agata swear those arms! It could be him. Where have you come from?_

Lena — It could be him. Where have you come from?_

Bob — It could be him. Where have you come from?_

Fl. *p*

Cl. *p*

E. Gtr. *p*

Pno.

Mar. *mp*

Vln. 1 *p*

Vla. *mp*

Vc. *pp*

Bass *p*

Agata 522

Where are you go - ing _____ What are you loo - king for?

Lena

Where are you go - ing _____ What are you loo - king for?

Bob

Where are you go - ing _____ What are you loo - king for?

Fl.

Cl.

E. Gtr.

Pno.

Mar.

Vln. 1

Vla.

Vc.

p

Agata

E.

p

Where does this all come from?

Bob

It's from the malt, it's from the grain, it's

Fl.

Cl.

p

E. Gtr.

Pno.

Mar.

Vln. I

Vla.

mp

Vc.

mf *mp*

2
4

533

64

E. *2/4* *4/4* Bob pours the grain into his hand It smells of rain and dead leaves.

Bob from the bar ley. - we_ grind it down and take the

Cl. (mimic gentle guitar feedback on these notes) *p*

Pno.

Vln. I *2/4* *4/4*

Vla.

Vc.

540

Agata *mp* in-to the bel-ly of the beast.

E. *p* You take it from the ri - ver?

Bob grit and mix it with the ri-ver_

Cl. *p*

Pno.

Vln. I

Vla.

Vc.

E. *p*
From the ri-ver in - to dark- ness. The stills are made of cop- per? Why are they made of cop- per?

Pno.

Mar.

Vln. I

Vla.

Vc.

Bass

pp

Lena **554** $\frac{3}{4}$ *p*
Cop- per takes out im - pur-it- ies. we run it through twice, we run it through twice.

E.

Bob *p*
This one here, I laid down.

Pno. *p*

Mar.

Vln. I $\frac{3}{4}$ *p*

Vla. *p*

Vc.

Bass

561

Lena
That's how our A-ga-ta be-gan. *p*

Bob
twen-ty years a - go. twen-ty years a - go. *p* I'll teach you all a-bout it__ I'll train you. If you

Pno.
p

Mar.
pp

Vln. I
p

Vla.
p

Vc.
p

Bass
p

567

Y

67

Score for Lena, E., Bob, Pno., Mar., Vln. 1, Vla., Vc., and Bass.

Lena: We pay a de-cent wage...

E.: I don't need mo-ney. Just tell me why do you do all this?

Bob: like? be - cause my fa-ther and his fa-ther

Pno.: *mp*

Mar.: *mp*

Vln. 1: *mp*

Vla.:

Vc.:

Bass:

Time signatures: 3/4 and 4/4. A key signature change (marked 'Y') occurs at the end of the page.

Agata  Towing gold me-dals.

Lena  We make whis-ky ____ To live in some com- fort.

E.  But, why do you work?

Bob  did, and his fa-ther did. We make whis-ky ____ To put a roof o-ver our heads.

Fl. 

Cl. 

Pno. 

Mar. 

Vln. I 

Vla. 

Vc. 

Bass 

3/4

579

3
4

69

E. *What do mor-tals get from*

Fl.

Cl.

Pno.

Mar.

Vln. I

Vla.

Vc.

Bass

ff

f

p

ff

p

p

E. all their toil and strain?_____ for their days are full of pain, and their work is vex - a - tion. Ev-en at night your minds

Fl. *p*

Cl. *p*

Pno. *pp*

Mar. *pp*

Vln. I *p*

Vla. *p*

Vc. *p*

Bass *p*

592

392

E. do not rest. Ev-en at night your minds do not rest. Ev-en at night your minds do not rest. I ha - ted all my toil

Fl. *mf* *f*

Cl. *mf* *f*

Pno. *mf* *f* *p*

Mar. *p*

Vin. I *p* *mf* *f* *p*

Vla. *p* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

Bass *mp* *mf* *f* *p*

71

597

The image displays a musical score for the song "The Rose Tree." It includes a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat). The lyrics are: "know-ing that I___ must leave it, know-ing that I___ must leave it, know-ing that I___ must leave it, to". The piano accompaniment consists of three staves: Piano (Pno.), Maracas (Mar.), and a string section (Vln. I, Vla., and Vc.). The piano part features a rhythmic pattern of eighth and sixteenth notes. The maracas part provides a steady accompaniment with eighth notes. The string section includes a first violin (Vln. I) and a viola (Vla.) part with long, sustained notes, and a cello (Vc.) part with a simple bass line.

601

E. those who come af - - ter me! And

Pno. *mf* *f*

Mar.

Vln. I *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mp*

Bass *mp*

606

E. Who knows, who knows, if they will be Who knows, who knows, if they will be Who knows, who knows, if they will be wise or foo -

Pno. *mf*

Mar. *mf*

Vln. I *f*

Vla. *f*

Bass *mf*

611

7/4

E. lish, or an - - - - - gry.

Pno. *f*

Mar. *f*

Vln. I *f*

Vla. *f*

Bass *f*

Agata escorts Eli away seeing Bob is getting angry.

A1

Scene 3

615

x3 ♩ = 60

E. *pp* Those who come af - ter in - her - it all. yes, they do, yes they do. *mf*

Bob What would I give to leave it, to

E. Gtr. *f*

Pno. second time *mf*

Mar. *mp*

Vc. 3rd time only *pp* ♩ = 60 *mp*

Bass *pp*

74

619

mp $\text{♩} = 75$

Lena

He does-n't know what he's say-ing_ he's like a child

Bob

leave it all to those_who come aft-er_

E. Gtr.

Pno.

Mar.

Vc.

626

Bob

Why is he like_ this? Where does he come_ from? In the mid-dle_

Cl.

E. Gtr.

mp

Pno.

Mar.

Bass

synth.

mf

634

75

Score for measures 634-637. The system includes staves for Lena, Bob, Cl., E. Gtr., Pno., Vc., and Bass.

Lena: *mf* There are

Bob: of the night In the mid - dle

Cl.: (Melodic line)

E. Gtr.: (Rhythmic accompaniment)

Pno.: (Harmonic accompaniment)

Vc.: *mf*

Bass: (Bass line)

638

Score for measures 638-641. The system includes staves for Lena, Bob, Cl., E. Gtr., Pno., Vln. I, Vla., Vc., and Bass.

Lena: stor - ies Stor-ies in the pap - er a boy

Bob: of the night

Cl.: (Melodic line)

E. Gtr.: (Rhythmic accompaniment)

Pno.: (Harmonic accompaniment)

Vln. I: *mp* *mf*

Vla.: *mp* *mf*

Vc.: *mp* *mf*

Bass: (Bass line)

76 **643** *rit.* $\text{♩} = 60$

Lena kept in a cell - ar a farm-er jailed for keep-ing three men as slaves

Cl.

Pno. *ff*

Vln. I *p*

Vla. *p*

Vc. *mp*

Bass *mp*

651 $\text{♩} = 75$ **B1** *mf*

Bob I have to go and meet that guy. A-noth-er head-ache?

Fl. *p*

Cl. *p*

Pno.

Vln. I *mp*

Vla. *mp*

Vc. *mp*

Bass

658

♩. = 63

77

3/4

mf

Go... for your peace of mind Good luck__ He

When will they stop?

p

Wurly

3/4

♩. = 63

Vln. 1

Vla.

Vc.

668

Lena

won't have seen him__ but may-be_____ may - be_____ this guy_ will know_____ some-thing

Pno.

684

Lena

some - thing

pp

Sarah

Some - one knows some thing

pp

Louis

Some - one knows some thing

pp

Pno.

pp

Vc.

pp

699

Sarah

some - one has a troub - - - led con - - - science some - where

Louis

some - one has a troub - - - led con - - - science some - where

Pno.

Vc.

Scene 5

C1

715

♩=136

Sarah

Louis

Cl.

pp

mf

accell.....

Fender Rhodes Sound

Kbd.

Pno.

Vln. I

pp

Vla.

mf

Vc.

mf

80 **740**

Agata

I was meant to stay six weeks. Learn the bas - ics, Make my gin. But

Cl.

Pno.

Vln. I

Vla.

Vc.

p

p

p

p

746

Agata

three days la - ter. Li-am went out, and the next day, he had-n't come home.

Cl.

Pno.

Vln. I

Vla.

Vc.

Bass

p

p

gliss.

752

D1

81

Agata *And he did-n't come home the next day. And he did-n't come home the next.*

Sarah *And he did-n't come home the next day. And he did-n't come home the next.*

Louis *And he did-n't come home the next day. And he did-n't come home the next.*

Cl.

Kbd. (rhodes sound) *p*

Pno.

Vln. 1 *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Bass

757

Agata *And the pa-nic set it. Bob thinks he's ran a -*

Sarah *And he did-n't come home the next day. And he did-n't come home the next.*

Louis *And he did-n't come home the next day. And he did-n't come home the next.*

Kbd.

Pno.

Vln. 1

Vla. *pizz.*

Vc. *pizz.*

Bass

82

761

Agata way. How could I leave

Sarah And he did-n't come home the next day. And he

Louis And he did-n't come home the next day. And he

Kbd.

Pno.

Vln. I

Vla.

Vc.

764

Agata them? Le - na thinks he's...

Sarah did-n't come home the next.

Louis did-n't come home the next.

Fl. *mp*

Kbd.

Pno.

Vln. I

Vla.

Vc.

E1

768

$\text{♩} = 160$

83

Score for measures 768-83, featuring vocal parts (Lena, Fl., Kbd., Pno., Vln. I, Vla., Vc., Bass) and instrumental parts (Fl., Kbd., Pno., Vln. I, Vla., Vc., Bass). The tempo is marked $\text{♩} = 160$. The key signature is one sharp (F#).

Vocal Parts:

- Lena:** *f* A-ga- ta! Don't say it!
- Fl.:** *f*
- Kbd.:** *mf*
- Pno.:** *f*
- Vln. I:** *f* arco
- Vla.:** arco
- Vc.:** *f*
- Bass:** *f*

Instrumental Parts:

- Fl.:** *f*
- Kbd.:** *mf*
- Pno.:** *f*
- Vln. I:** *f* arco
- Vla.:** arco
- Vc.:** *f*
- Bass:** *f*

775

Score for measures 775-83, featuring vocal parts (Fl., Kbd., Pno., Vln. I, Vla., Vc., Bass) and instrumental parts (Fl., Kbd., Pno., Vln. I, Vla., Vc., Bass). The tempo is marked $\text{♩} = 160$. The key signature is one sharp (F#).

Vocal Parts:

- Fl.:** *f*
- Kbd.:** *mf*
- Pno.:** *f*
- Vln. I:** *f* arco
- Vla.:** arco
- Vc.:** *f*
- Bass:** *f*

Instrumental Parts:

- Fl.:** *f*
- Kbd.:** *mf*
- Pno.:** *f*
- Vln. I:** *f* arco
- Vla.:** arco
- Vc.:** *f*
- Bass:** *f*

782

Lena *f* The came - ra caught him

Fl. *p*

Kbd. *p*

Pno.

Vln. I *p*

Vla.

Vc.

Bass

787

Lena on - ly the came - ra. 12 - - 0 - -

Fl. *f* *mf*

Kbd. *f* *mf*

Pno.

Vln. I *f*

Vla.

Vc.

Bass

791

Lena 9 A - - M. Be - tween the
 Fl.
 Kbd.
 Pno.
 Vln. 1
 Vla.
 Vc.
 Bass

795

Lena pick - led eggs and vin - e - gar
 Fl.
 Kbd.
 Pno.
 Vln. 1
 Vla.
 Vc.
 Bass

Agata *f* Ah ah ah ah ah ah ah ah ah ah ah ah

Lena *p* Swa-ying a-against coun - ter. *f* his head un-stea - dy. ah ah ah ah ah ah ah ah ah ah

E. *f* Ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Sarah *f* ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Louis Swa-ying a-against coun - ter. his head un-stea - dy.

Fl. *f*

Kbd.

Pno. *f*

Vln. I *f*

Vla. *f*

Vc. *f*

Bass *ff*

Agata ah ah ah ah ah ah ah ah ah ah ah ah ah

Lena ah ah ah ah ah ah ah ah A hand deep in those clot - ted curls.

E. ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Sarah ah ah ah ah ah ah ah ah ah ah ah ah A hand deep in those clot - ted curls.

Louis A hand deep in those clot - ted curls.

Kbd.

Pno.

Vln. I

Vla.

Vc.

Bass

Agata

Ah

Lena

p

Words knot - ted tight a - round his tongue

E.

Ah

Sarah

p

Words knot - ted tight a - round his tongue

Louis

p

Words knot - ted tight a - round his tongue

Kbd.

p

Pno.

p

Vln. I

mp

Vla.

p

Vc.

p

Bass

p

819

89

Agata *mp* Ah

Lena No - one can un-der - stand him!___ I

E. *mp* Ah

Sarah *mp* Ah

Louis *mp* Ah

Kbd. *mp*

Pno. *mp* *f*

Vln. I *mp* *f*

Vla.

Vc.

Bass *mp* *f*

826

Lena can't un-der - stand him!___ In a

Pno. *p*

Vln. I

Vc.

Bass *mf*

90

833

Sheet music for measures 833-839. The score includes parts for Lena, Sarah, Louis, Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Bass.

Lyrics:

Lena: door - way at twelve fif - ty five A M_____ He looked up. And his

Sarah: He looked up.

Louis: He looked up. And his

Tempo/Key: 120, G1

840

Sheet music for measures 840-846. The score includes parts for Agata, Lena, E., Sarah, Louis, Keyboard (Kbd.), Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

Lyrics:

Agata: Ooh_____

Lena: eyes meet ours. If you pause. freeze frame.

E.: Ooh_____

Sarah: Ooh_____

Louis: eyes meet ours. If you pause. freeze frame.

Tempo/Key: 120, G1

852

91

Agata *p* Ooh

Lena Just hold it there. And freeze the frame. So ma-ny came-ras bro - ken.

E. *p* Ooh

Sarah *p* Ooh

Louis Just hold it there. And freeze the frame. So ma-ny came-ras bro - ken.

Pno. *p*

Vc. pizz. *mp*

861

5/4 3/4

Agata

Lena I don't blame them__ How would they know?__

E.

Sarah

Louis I don't blame them__ How would they know?__

Pno.

Vln. I pizz. *mp*

Vla. *mp*

Vc.

5/4 3/4

92 **871**

Agata **3/4** **5/4** **3/4** *pp* Ah

Lena *pp* How would they know. How would they know?.

E. *pp* Ah

Sarah *pp* How would they know?.

Louis How would they know. How would they know?.

Cl. *p*

Kbd. *mp*

Pno.

Vln. I **3/4** **5/4** **3/4** *arco p*

Vla.

Vc.

878

Agata Ah *ff*

Lena How would they know that... At *ff*

E. Ah *ff*

Sarah How would they know that...

Louis How would they know that...

Cl.

Kbd.

Pno.

Vln. I

Vla.

Vc.

884

♩=160

Lena three twen-ty three A M. Pre - cise - ly three twen-ty three A M. *ff*

Fl. Whistle Tone *gliss.*

Kbd.

Pno. *f*

Vln. I *f* arco

Vla. arco

Vc. arco

Bass

890

94

Lena

He will dis - ap - pear

Louis

Whistle
Tone

He will dis - ap -

Fl.

gliss.

ff

Pno.

Vln. I

Vla.

Vc.

Bass

896

Lena

In - to a col - umn

Louis

pear

Whistle
Tone

In - to a col - umn

Fl.

ff

Kbd.

f

Pno.

Vln. I

Vla.

Vc.

Bass

902

H1

95

Lena
 Of speck - led dust _____
 Louis
 Of speck - led dust _____
 Fl.
 f
 E. Gtr.
 f
 (rhodes sound)
 Kbd.
 f
 Pno.
 f
 Vln. I
 f
 Vla.
 ff
 Vc.
 p
 ff
 Bass
 p
 f

908

E.
 What - ev - er God does _____ en - dures!
 Fl.
 E. Gtr.
 p
 Kbd.
 p
 Pno.
 p
 Vln. I
 p
 Vla.
 p
 Vc.
 Bass
 p

Lena clutches her head in pain

Lena clutches her head in pain

Lena

What kind of God would take my son a - way?

E.

for - ev - er!

Fl.

Whistle Tone

ff

E. Gtr.

gliss.

ff

Kbd.

p

ff

Pno.

ff

Dr.

ff

Vln. I

p

ff

Vla.

p

ff

Vc.

p

ff

Bass

p

ff

Agata

She has head-aches _____ since he

E.

mf

What's wrong with her?

Fl.

Whistle Tone

E. Gtr.

gliss.

Kbd.

p

Pno.

Dr.

ff

Vln. I

p *f*

Vla.

p *f*

Vc.

p *f*

Bass

p *f*

Eli holds Lena's head in his hands.

98

Agata **928** went! _____ **x4** HUM: **pp** mm

Lena **f** Like a kick to the back of the skull! **gliss.** _____

E. HUM: **pp** mm Hold for percussionist

Sarah HUM: **pp** mm

Louis HUM: **pp** mm

Fl. Whistle Tone

E. Gtr. **gliss.**

Kbd. **x4**

Mar. **x4** **pp**

Dr. **x4** **p** **f**

Vln. 1 **x4**

Vla. **x4**

Vc. **x4**

Bass **x4**

100

Agata

955

5/4

4/4

J1

mm

Lena

I could float a-way.

E.

Bob

An - ot - her dead - end.

An - ot - her wild_goose chase.

but

Sarah

Louis

Kbd.

Mar.

Vla.

Vc.

J1

*pp**p**pp**p*

Agata

962

5/4

4/4

Lena

The pain has gone.

Bob

I feel diff - rent.

It's good to be home.

It feels_ strange.

Like a

Kbd.

p

Mar.

Vla.

Vc.

5/4

4/4

968

Agata A di - ving bell. Ri - sing slow - ly.

Lena A di - ving bell. Ri - sing slow - ly.

Bob di - ving bell. Ri - sing slow - ly. To - wards the light.

E. Gtr.

Kbd.

Mar.

Vla.

Vc.

974

♩=63

Agata is delighted. Eli lights up too.

K1

Lena

E.

Bob To - mor - row. A - ga - ta. Start ma - king your gin. Part - ner.

E. Gtr.

Mar.

Vln. I

Vla.

Vc.

p

980

Lena

E.

Bob

E. Gtr.

Pno.

Vln. I

Vla.

Vc.

Likewalking on thickmoss the earth boun ces me like a ball -

a grain of bar-ley then a tin-y-shoot

what is ha-ppen ing to us?

mp

mp *mp*

mp *mp*

986

Agata

E.

E. Gtr.

Pno.

Vln. I

Vla.

Vc.

rit. ♩=55

I willmakesomething

Theyheat it to kill the pro - cess a smell off ____ rain and dead leav - es

pp *5* *5* *5* *5*

rit. ♩=55

a punta d'arco

p *3* *3* *3* *3*

a punta d'arco

p *3* *3* *3* *3*

a punta d'arco

p *3* *3* *3* *3*

991

Agata

Un - i - que This is what I was made for What I wassaved for

E. Gtr.

Pno.

Dr.

Vln. 1

Vla.

Vc.

Bass

normale

mp

mp

mp

65

103

995

Agata

E. Gtr.

Pno.

Dr.

Vln. 1

Vla.

Vc.

Bass

espress.

f

espress.

f


espress.


f


mf

f


1001

E. 


Bob 


E. Gtr. 

Pno. 

Dr. 

Vln. 1 

Vla. 

Vc. 

Bass 

Score for Lena, E., Bob, E. Gtr., Pno., Dr., Vln. 1, Vla., Vc., and Bass.

Lena: The wind wings it's empty arms

E.: The shirt's semaphore I need to hold

Bob: What is happening to us? Can people walk through deadlocked doors?

E. Gtr.: [Instrumental]

Pno.: [Instrumental]

Dr.: [Instrumental]

Vln. 1: [Instrumental]

Vla.: [Instrumental]

Vc.: [Instrumental]

Bass: [Instrumental]

106 **1009**

Agata

I will make something Un - i - que This is what I was

E.

___ on ___ or I will ri- se ___

E. Gtr.

Pno.

Dr.

Vln. I

arco

mf

Vla.

arco

mf

Vc.

arco

mf

Bass

1013

Agata

made for What I was saved for. _____

E. Gtr.

Pno.

Dr.

Vln. I

mp

Vla.

mp

Vc.

mp

Bass

M1

107

1018

Agata $\text{♩} = 75$

Apple bobbing on the wa-ter Apple bobbing on the wa-ter

Bob

Like a diving bell to ward the light Can people walk Through dead locked doors or solid walls

E. Gtr.

Pno.

Dr.

Vln. I $\text{♩} = 75$

mf *mp* *mf* *mp* *mf*

Vla.

mf *mp* *mf* *mp*

Vc.

mf *mp* *mf* *mp* *mf*

Bass

1022

E. 
Watch out__ for the wash backs when they add the yeast__ the fumes can burn the lung

Bob 
-?

E. Gtr. 

Pno. 

Dr. 

Vln. I 
sim.

Vla. 
sim.

Vc. 
sim.

Bass 

Agata $\text{♩} = 90$

Dance_myself giddy Like a_dervish Like a catherinewheel Dance

Lena

I want to dancemyself giddy Likea_catherine_wheel Likeaweather vane

E.

Like a catherinewheel Dance

Bob

Like a flag

E. Gtr.

Pno.

Dr.

Vln. I $\text{♩} = 90$

Vla.

Vc.

Bass

1030

110

♩=95

accel.

Agata

myself gid dy____ Like a__der-vish Like a catherine wheel

Lena

Like a__cathe-rine__wheel Like a weather vane_____

E.

myself gid dy____ Like a__der-vish

Bob

Like a flag_____

E. Gtr.

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

1034

♩=70

p

E.

And knock a grown man out cold

Act 2 (Part 3)

SCENE 1

Soprano - Agata

Flute

Clarinet in B \flat

$\text{♩} = 86$

Freely

mf

p

mf

mp

8

rit. $\text{♩} = 106$

Lena

Fl.

Cl.

f

pp

mf

mf

mf

A

16

E.

Fl.

Cl.

mp

mp

mp

I feel safe here for the first time in so long

23

E.

Fl.

Cl.

I know what it's like to be a son for the first time

27 $\text{♩} = 110$

2 E. *mf* The door is op - en I am

Percussion / glock

Fl.

Cl. *mf*

Pno. *mf*

Vln. I *mp*

Vla. *mp*

Vc. *mf*

34

E. free for the first time in so long I could walk a-way I should walk a-

Fl.

Vln. I *f*

Vla. *f*

Vc. *f*

41

Agata *mp* It's been so long since I was a wife in Po - land

E. way

Fl. *mf*

Cl. *mf*

Pno. *mp*

Vla. *mp*

Vc. *mp*

47 **B**

Agata *4/4* So long since I saw him since he touched me The door is op - en I am

Fl. *mp*

Pno.

Vln. I *4/4* *p* *mf*

Vla. *mp* *mf*

Vc. *mf*

53

Agata *3* free for the first time in so long I won't go back *6/4* *4/4* This is home now

Fl. *3*

Cl. *mp*

Pno. *f*

Vln. I *f* *6/4* *4/4*

Vla. *f* *mp*

Vc. *f* *mp*

Sings a bit of Polish song whilst preparing gin:
(Hej, hej, hej sokoly!)

60 $\text{♩} = 90$

Agata So this is the flav our of free - dom

Pno. *placed in own time*

Bass

Admiral Fallow will
Arrange in Rehearsal

67

♩ = 122

Agata
— Here's___ to the un - caged bird_

E.
Here's___ to the un - caged bird_

Louis
Two are bet ter than one___ for if they fall one will lift

E. Gtr.

A. Gtr.

Bass

6/4

78

Sarah

Louis
— up the oth - er if two lie___ to - geth - er they keep___ warm how can one___ keep warm a - lone___

E. Gtr.

6/4 **4/4**

83

C

Sarah
Two are bet - ter than one___ if___ two___ lie to - geth -

Louis
—

E. Gtr.

90

Sarah
er they keep warm___ how can one keep___ warm a - lone___

E. Gtr.

97

E.
Sing lit - tle bird the sky___ and the heath are your home___ Fly___ lit - tle bird___ be -

E. Gtr.

105

E.  fore they cut your wings Fly from your cap - tors they will on - ly make your their slave

E. Gtr. 

113

[illegible]

120

120

Agata

Two are bet-ter than one___ if___ two___ lie to - geth - er they keep warm___ how can one keep___warm a - lone___

E.

___ keep warm a - lone___

Sarah

Two are bet-ter than one___ if___ two___ lie to - geth - er they keep warm___ how can one keep___warm a - lone___

Louis

___ keep warm a - lone___

E. Gtr.

129

129

Agata

The _steppe, the heath is your home

Sarah

E. Gtr.

136

136

Agata

litt-tle hare__ run from your cap - tors they will on - ly kill_ you and eat_ you_____

E. Gtr.

6 **143** **rit.** **D** ♩ = 126

Sarah

Two are bet-ter than one___ if___ two___ lie to - geth er they keep warm how

Louis

Two are bet-ter than one___ for if they fall one will lift___ up the oth-er if

E. Gtr.

152

Sarah

can one keep warm a - lone___ keep warm a - lone___ Two are bet-ter than one___ if___ two___

Louis

two lie___ to - geth-er they keep___ warm how can one___ keep warm a - lone___ Two are bet-ter than one___ for if they

E. Gtr.

160

Sarah

___ lie to - geth er they keep warm how can one keep warm a - lone___ how can one___ keep warm a - lone___

Louis

fall one will lift___ up the oth-er if two lie___ to - geth-er they keep___ warm how can one___ keep warm a - lone___

E. Gtr.

166

Sarah

___ how can one keep warm a - lone___

Louis

___ how can one keep warm a - lone___

E. Gtr.

SCENE 2

7

174

$\text{♩} = 120$

E. Gtr.

Bass

183

stage direction: pouring out drinks for audience?
Timings TBC in rehearsal

Agata

E.

Cl.

E. Gtr.

A. Gtr.

Bass

It's rea-dy I want-ed you__to bahe first to taste it__

You asked me__to come ov - er

p

192

E

Cl.

E. Gtr.

A. Gtr.

Keyboard

Dr.

FM Synth

SARAH PLAYS

mp

Some simple/ light perc groove interjections?! etc etc

199

8 Agata

May-be a good thing. A fresh eye or tongue

E.

I don't drink My fath - er drank him - self

Cl.

E. Gtr.

A. Gtr.

FM

205

Agata

A fath - er? So you did come from some - where.

E.

to death

Cl.

E. Gtr.

A. Gtr.

FM

Vln. I

p *mf*

Vla.

p *mf*

Vc.

pizz

210

Agata

Drink

E.

I like the smell

Vln. I

Vla.

Vc.

f

F

212 $\text{♩} = 74$ $\text{♩} = 120$

E. It shall make thy bel - ly bit - ter but it shall be___ in thy mouth sweet as hon - ey___

Cl.

Dr. Guiro

Vln. 1 *mp*

Vla. *mp* pizz *p* *f* *p*

Vc. pizz *p* *f* *p*

219 stage directions timing TBC in rehearsal

Agata What-ev-er. Drink, drink

Cl.

E. Gtr.

A. Gtr.

Pno. *mf*

Vln. 1

Bass

226

♩ = 110

10 E. *De-lic - ious_*

Cl.

E. Gtr.

A. Gtr.

FM *mf*

Pno.

Vln. I *mp* arco

Vla. *mp* arco

Vc. *mp*

Bass

231

♩ = 60

Agata *rit.*
I told you

E. *rit.*
Not the gin, you_

Cl. *f*

FM *To Synth.*

Pno. *f*

Vln. I *rit.* *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Bass *p*

SCENE 3

11

239

9

♩. = 66

G

Agata

Lena

Sarah

Louis

Pno.

Vc.

Bass

pp

Ah

pp

Ah

mp

mf

mf

pizz

mf

It's late what are you two do-ing here?

245

Agata

Lena

E.

Sarah

Louis

Pno.

Vln. I

Vla.

Bass

The gin is rea - dy I asked E - li to taste it

He does-n't drink

I don't drink whis - ky

pizz

pizz

f

250

Agata He likes the gin Taste it ____

Lena I can see

Sarah

Louis

Pno.

Vln. I

Vla.

Vc.

Bass

p

f

p

3/4

3/4

254

♩ = 92

Lena It's good

Sarah *mf*

Louis *mf*

SECOND KEYBOARD
- (Clarinet player)

FM

Synthesizer

Pno.

Vc. *p* keyboard takes over

Bass

6/8

6/8

♩ = 92

Synth fades in and Louis begins reciting text. Lena begins doubling it towards the end before taking over..

Three hundred years ago the thirst began,
a market flooded with the poorest home grown grain
made the rich richer still, sharpening their appetite
for war with France.
Anyone could make it - out of anything.
And they did. And it was cheap.
No matter if Juniper was hard to come by
A dash of turpentine would do
Maybe even a splash of sulphuric acid.
Cheaper than clean water. Fire in the veins
Better than no fire at all. A light head laughs
At an empty stomach.
Madame Jenever, she hit the spot

263

H

6

Lena

Louis

Synth.

Lena now solo. Music gradually building. Adding Moog bass synth. Lena gives out booze to the audience.

Dutch Courage. Strip Me Naked. Cock My Cap.
Ladies' Delight. Blue Lightening. Knock Me Down.
Cuckold's Comfort. The Makeshift. Royal Poverty.
Kill Grief.
For the first time a woman could drink beside a man.
And we drank. Necked it by the gallon... we let it
Navigate the blood and vaporize the brain.
Then a bad harvest and the rich invested elsewhere.
The drug of choice dried up, while we were still thirsty....

267

Lena

Synth.

SARAH PLAYS

Piano enters with improvised interjections mainly over this chord

Pno.

mp

Dr.

271

Sarah

And here we are in love a - gain, the make - shift and the sun, in

Louis

And here we are in love a - gain, the make - shift and the sun, in

Pno.

f

Dr.

f

Bass

mf

277

Sarah

bus - y rooms with gleam - ing should - ers, sec - rets and loose tongues, the fire's tak - ing

Louis

bus - y rooms with gleam - ing should - ers, sec - rets and loose tongues, the fire's tak - ing

Pno.

Dr.

Bass

282

Sarah

hold_ as it nav - i - gates the blood, we'll be last to leave the part - y in the morn - -

Louis

hold_ as it nav - i - gates the blood, we'll be last to leave the part - y in the morn - -

Pno.

Dr.

Bass

288

Sarah

ing

Louis

ing

Synth.

mf

Pno.

Dr.

Bass

Back to vamp for Lena to recite the following text....

And here we are again - in love again - with the oily
perfume
The acid scent of resin, of crushed needles, of a small
autumn sun
Of dimly lit rooms and gleaming shoulders, of secrets and
loose tongues
Of aldehydes and esters, of orris root and cassia
Of lemons and wild mint, of sweet spiny gorse and star
anise
Even the thistle is buried in there somewhere
Don't worry - the prickles are gone - it can't hurt you

292

Lena

Synth.

SARAH PLAYS

Pno.

Dr.

mp

Improvised interjections as before

296

Lena

Sarah

Louis

Synth.

Pno.

Dr.

Bass

f

mf

And here we are in love a - gain,, the make - shift and the sun, in bus - y rooms with

And here we are in love a - gain,, the make - shift and the sun, in bus - y rooms with

And here we are in love a - gain,, the make - shift and the sun, in bus - y rooms with

303

Lena
gleam - ing should - ers, sec - rets and loose tongues, the fire's tak - ing hold as it nav - i-gates the blood, we'll be

Sarah
gleam - ing should - ers, sec - rets and loose tongues, the fire's tak - ing hold as it nav - i-gates the blood, we'll be

Louis
gleam - ing should - ers, sec - rets and loose tongues, the fire's tak - ing hold as it nav - i-gates the blood, we'll be

Pno.

Dr.

Bass

310

Lena
last to leave the part - y in the morn - ing And here we are in love a - gain, the make - shift and the

Sarah
last to leave the part - y in the morn - ing And here we are in love a - gain, the make - shift and the

Louis
last to leave the part - y in the morn - ing And here we are in love a - gain, the make - shift and the

Synth.

Pno.

Dr.

Bass

317

Lena 

 Sarah 

 Louis 

 Synth. 

 Pno. 

 Dr. 

 Bass 

323

Lena 

 Sarah 

 Louis 

 Synth. 

 Pno. 

 Dr. 

 Bass 

330

Possibly loop ending / build intensity

Synth.

Pno.

Dr.

Bass

ff

336

I

Synth.

Pno.

Dr.

Bass

340

♩ = 60

Synth.

Pno.

Bass

pp

347

♩ = 60

Lena

Sarah

Louis

Pno.

p

pp

pp

mp

I'm going to lock up. E - li, you can sleep in Li-am's

Ah

Ah

20

353

 $\text{♩} = 80$

J

3/4

Lena room from now on — Good — night_

Sarah

Louis

Pno.

Mar. *pp* *p*

Vc. *arco*

3/4

360

Agata I thought you did-n't like me

E. Of course I like you you're the most beau-ti-ful

Fl. *mp*

Cl. *mp*

Pno. *p*

Mar.

Vc.

367

21

Agata

That night it was you on the road Your eyes made me swerve

E.

thing I've ev-er seen

Fl.

mf

Cl.

mf

Pno.

mf

Mar.

Vln. I.

mf arco

Vla.

mf arco

Vc.

p pizz.

376

E.

Ev-ery-one has been so kind Ev-ery-one has been so kind

Fl.

Cl.

Pno.

mp

Mar.

mp

Vln. I.

f arco

Vla.

f arco

Vc.

f

Scene 4

K

384

2nd Agata

Fl.

Cl.

Pno.

Mar.

Vln. I

Vla.

Vc.

$\text{♩} = 55$

4/4

You're not ___ tasting it ___ close

391

Agata

Fl.

Cl.

Mar.

your eyes ___ Hold it in your mouth the first hit is vol a tile ___ willsoon van ish ___

pp

p

p

396

Agata

E.

Fl.

Cl.

Mar.

but the backnotes in - ger Here's to Last to leave the par-ty...

400

23

Agata dan - cing and your new bed__ You know they think you walked through

E. Here's to for - gett-ing

Fl.

Cl.

Mar.

Vln. I *mf*

Vla. *mp* *mf* *mf* pizz

404

Agata dead - locked do-ors It does'nt mat-ter that's what they thi-nk I__ can be kind__too

E. How? They are so kind

Fl.

Cl.

Mar.

Vln. I

Vla.

409

Agata

Fl.

Cl.

Mar.

Vln. I

Vla.

arco

What

413

Agata

do I taste like?

E.

An or chard of pom - e - gran-ites lem - ons and mint

Fl.

Cl.

Mar.

Vln. I

Vla.

Part 4

25

Scene 1

L

415

E. ca - si - a star an - ise ce - dar and pine from the wild - er - ness What's wrong?

Fl.

Cl.

Mar.

Vln. I

Vla.

418

♩ = 80

Agata No thing no - thing

Bob Was that him go - ing up the stairs last night?

Fl.

Cl.

Mar.

Vln. I

Vla.

Vc.

429

26 Lena I said he could have Li-am's room.

Bob Why should n't he have? We all need com - fort. But

Fl.

Cl.

Vln. 1

Vla.

Vc.

436

Lena Yes you did... I think she got him drunk! (They laugh)

Bob did-n't I hear two sets of foot-steps on the stairs? E - li does n't drink!

Fl.

Cl.

Vln. 1

Vla.

Vc.

443

Lena But last night, it soun - ded like Li - am co - ming home, try - ing not - to wake us.

Bob We

Fl.

Cl.

Vln. 1

Vla.

Vc.

451

Bob
all need com - fort.

Fl.
Cl.
pp
pp

E. Gtr.
p

Pno.
pp

Dr.
p

Vln. I
Vla.
Vc.
Bass
pp

M

457

Fl.
Cl.
E. Gtr.
Pno.
Glock.
Dr.
Vln. I
Vla.
Vc.
Bass

463

Fl.

Cl. Loop

E. Gtr.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

N

PART 4
Scene 2

469

Fl.

Cl.

E. Gtr.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

6/4

p

f

And.

What do mor - tals get from all the toil and the

478

E. strain All of their days are full of pain.

Fl.

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

30

483

6/4

E. *E-ven at_ night, theirminds do not rest.*

Fl.

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

p

f

f

p

487

E. *E-ven at_ night, theirminds do not rest. I must go.*

Sarah *mf* *Ev - en at night their minds do not rest. Ev - en at night their*

Louis *mf* *Ev - en at night their minds do not rest. Ev - en at night their*

Cl.

Pno.

Glock.

Dr.

Bass

mf

491

mf

O

31

Lena

Sarah

Louis

Cl.

Pno.

Glock.

Dr.

Vla.

Vc.

Bass

What's wrong?

Did-n't you sleep?

minds do not rest.

minds do not rest.

495

E.

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

Not in his bed.

No!

Liam's bed was full of dreams.

f

f

499

32 Lena *mf* What's wrong?

E. E-ven at night, their minds do not rest. E-ven at night, their minds do not rest.

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

503

Lena You're sha - ken Where are you go -

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

Score for measures 506-509, featuring vocal soloists and a full orchestra.

Vocal Soloists:

- Lena:** Singing "ing?" (measures 506-509).
- E:** Singing "In" (measure 509).
- Sarah:** Singing "Ev - en at night their minds do not rest. Ev - en at night their minds do not rest." (measures 506-509). Dynamics: *mf*.
- Louis:** Singing "Ev - en at night their minds do not rest. Ev - en at night their minds do not rest." (measures 506-509). Dynamics: *mf*.

Orchestra:

- Cl. (Clarinet):** Playing a melodic line (measures 506-509). Dynamics: *p*.
- Pno. (Piano):** Playing a complex rhythmic pattern with triplets (measures 506-509).
- Glock. (Glockenspiel):** Playing a melodic line (measures 506-509).
- Dr. (Drum):** Playing a complex rhythmic pattern with triplets (measures 506-509).
- Vln. I (Violin I):** Playing a melodic line (measures 506-509).
- Vla. (Viola):** Playing a melodic line (measures 506-509).
- Vc. (Violoncello):** Playing a melodic line (measures 506-509).
- Bass:** Playing a melodic line (measures 506-509).

34 E. Li - an's _____ bed, _____ I saw mon - sters, They

Sarah

Louis

Cl.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc.

Bass

513

Score for measures 513-516, featuring vocal parts and instrumental accompaniment.

Vocal Parts:

- Lena:** It's just a dream. Don't lis - ten to night - - mares.
- E.:** told me to go. _____

Instrumental Parts:

- Fl.:** Flute part with eighth-note patterns.
- Cl.:** Clarinet part with eighth-note patterns.
- E. Gtr.:** Electric guitar part with triplet eighth-note patterns.
- Pno.:** Piano part with eighth-note patterns in the right hand and quarter notes in the left hand.
- Glock.:** Glockenspiel part with a single note in the first measure.
- Dr.:** Drum part with triplet eighth-note patterns.
- Vln. I:** Violin I part with eighth-note patterns.
- Vla.:** Viola part with eighth-note patterns.
- Vc.:** Violoncello part with eighth-note patterns.
- Bass:** Bass line with quarter notes.

Eli picks up his bag and turns to go.
Lena's headache flares up and Bob
rushes to her.

518 PICCOLO
500

Fl. *mf*

Cl. *f*

E. Gtr. *f*

Synth.

Pno.

Glock.

Dr.

Vln. I

Vla.

Vc. *f*

Bass *f*

522

Fl.

Cl.

E. Gtr.

Synth.

Pno.

Glock.

Dr.

Vln. 1

Vla.

Vc.

Bass

526 **Q** *f*

38 Agata Wait. Wait. I found this. *p* But where find this?

Lena *p* did you...

Bob

Cl.

E. Gtr.

Pno. *p*

Glock.

Vln. I *p* pizz. *mp*

Vla. *pp*

Vc. *p*

534

Agata He put it in a drawer. Hethought I was as-leep. Hiswal-let. His

Lena A pic-ture of us.

Bob His cards

E. Gtr.

Pno.

Glock.

Vln. I

Vla.

Bob bars the door - Eli can't leave.

Agata *pp*
key. His name. His name. Liam It's Li-am's

Lena *pp*
His name. His name. Liam It's Li-am's

Bob *pp*
His name. His name. Liam It's Li-am's Where did

E. Gtr.

Synth. *pp*

Pno.

Glock.

Vln. 1 *arco* *pp*

Vla. pizz.

Vc. pizz.

548

E. What do mor - tals get from all the toil and the

Bob you get this?

E. Gtr.

Synth.

Pno. *mf*

Vln. I (s) arco *mf*

Vla. arco *mf*

Vc. *mf*

553

R

Agata Shushh_____ Tell us how you got this.

E. strain their days are full of pain._____

E. Gtr.

Synth.

Pno. *mf*

Vln. I

Vla.

Vc.

558

p

E. When the ma - chine is stopped. When the last glass is bro - ken. 41

Organ

Synth.

ppp

Pno. *p*

Glock. *p*

Vln. I *p*

Vla. *p*

Vc. *mf*

562

p

E. When there is no de - si - re left. Then you will know. the

Synth.

Pno.

Glock.

Vln. I

Vla.

Vc.

Bass

42 566

E. path of the wind, and how the soul ris - es like yeast...

Bob. *ff* Speak fuck-ing_____

Synth.

Pno.

Glock.

Vln. I *p*

Vla.

Vc.

Bass

The musical score is arranged in a multi-staff format. The vocal parts for 'E.' and 'Bob.' are at the top. 'E.' has a melodic line with lyrics 'path of the wind, and how the soul ris - es like yeast...'. 'Bob.' has a line with a fortissimo (*ff*) dynamic and lyrics 'Speak fuck-ing_____'. Below the vocals is a Synth. part with sustained notes. The Piano (Pno.) part features a complex texture with triplets in the right hand and a steady eighth-note bass line. The Glockenspiel (Glock.) part has a rhythmic pattern of eighth notes. The string section (Vln. I, Vla., Vc., Bass) provides a harmonic foundation with sustained notes and a dynamic marking of *p* for the first violin.

570

Agata *mp*
Tell us.____ Tell us.____ Tell us.____

Lena *mp*
Tell us.____ Tell us.____

E. *f*
I can't. I can't. I can't.

Bob *mp*
sense!! Tell us.____

Sarah *pp*
OH. OH.

Louis *pp*
OH. OH.

Cl. *pp*

Synth. *pp*

Glock.

Vln. I *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

578 *mp* **S**

44 Agata *mp* Tell us... *mp* Tell us... *mp* Tell us...

Lena *mp* Tell us... *mp* Tell us... *mp* Tell us...

E. *pp* Eli shakes his head I want it to stop I want it to stop. It's like a loop in my head. _____

Bob *mp* Tell us... Did you hurt him? *mp* Tell us... *mp* Tell us...

Sarah *mp* Tell us... *mp* Tell us... *mp* Tell us...

Louis *mp* Tell us... *mp* Tell us... *mp* Tell us...

Synth.

Vln. I *p* *p* *p*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

3/4 6/4 5/8

588 $\text{♩} = 80$

Agata

Lena

Bob

Sarah

Louis

E. Gtr. (Hank Marvin!) *f*

Synth.

Pno. *mp*

592

E. Gtr.

Synth.

Pno.

46

597

T

E. *pp* It's dark. so dark. I am near

E. Gtr.

Synth.

Pno.

602

E. wa - - ter Rus - hing wa - ter. I can't breathe And my

Cl. *pp*

E. Gtr. *p*

Synth.

Pno. *p*

Glock.

Vln. I *arco pp mf p*

Vla. *arco pp mf pp arco*

Vc. *pp mf*

Bass *p*

607

Agata Tell us. Who, and why?

Lena Tell us. and

E. heart is hur-ting. They'researching for me. so I'll hide here.

Bob Tell us.

Cl.

E. Gtr. *mp*

Synth. Organ *p*

Pno. *mf* *p*

Glock.

Vln. I *mf* *p*

Vla. *mf* *mp*

Vc. *mf*

Bass

614

48 Lena

where? and when??

I pray that they don't see me, pray that they don't see me, pray that they don't see me. They told me if I ran a - way,

Cl.

E. Gtr.

Synth.

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

pp

618

E.

they'd kill me. They told me if I ran a - way, they'd find me and kill me.

E. Gtr.

Synth.

Pno.

Dr.

Vln. I

Vla.

Vc.

E. *gliss*
They kept me in one room for years. Locked a - way from the

Cl. *pp*

E. Gtr. *f*

Synth.

Pno.

Glock.

Vln. I *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *p* *f* *p*

Bass

50 E. *gliss.*
light. Al - ways a-lone. Al - ways hun - gry, Al - ways thirs - ty. On - ly the good book to com - fort me_____

Cl. *pp* *pp*

E. Gtr.

Synth.

Pno.

Glock.

Vln. I *mf* *pp* *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *pp* *mf*

Vc. *p* *f* *p* *f*

Bass

629

U

51

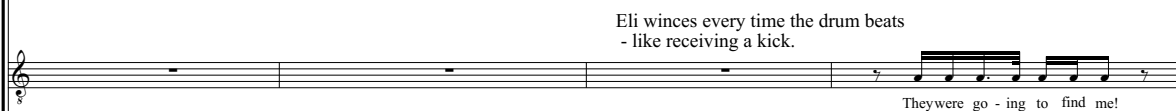
Agata



Lena



E.



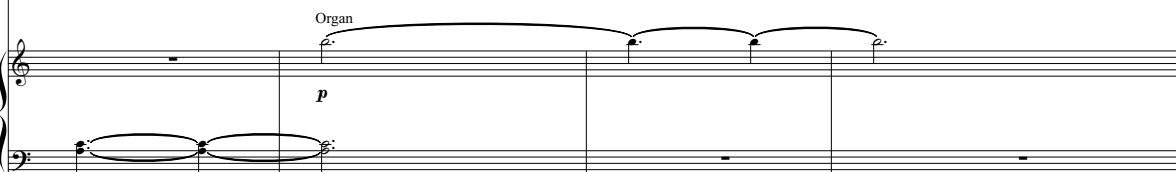
Bob



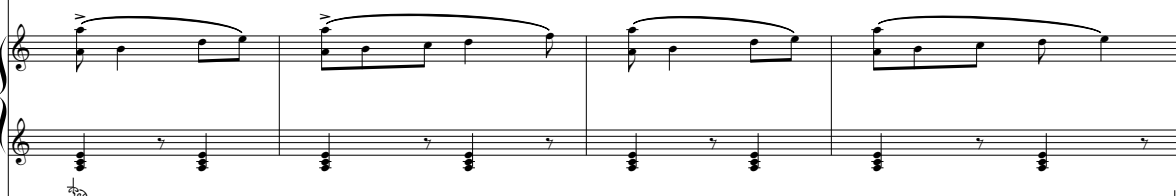
E. Gtr.



Synth.



Pno.



Dr.



Vla.



Vc.



Bass



633

52 Lena Is Li - am there?_

E. They were go - ing to kill me!

E. Gtr. *gliss.*

Pno.

Dr.

Vla. *gliss.*

Vc.

Bass

636

E. In the faint, faint light there's a man just stan-ding by the wa - ter. To member of Shh_____

Cl.

E. Gtr. *gliss.*

Pno.

Dr.

Vln. 1

Vla. *gliss.*

Vc.

Bass

pp

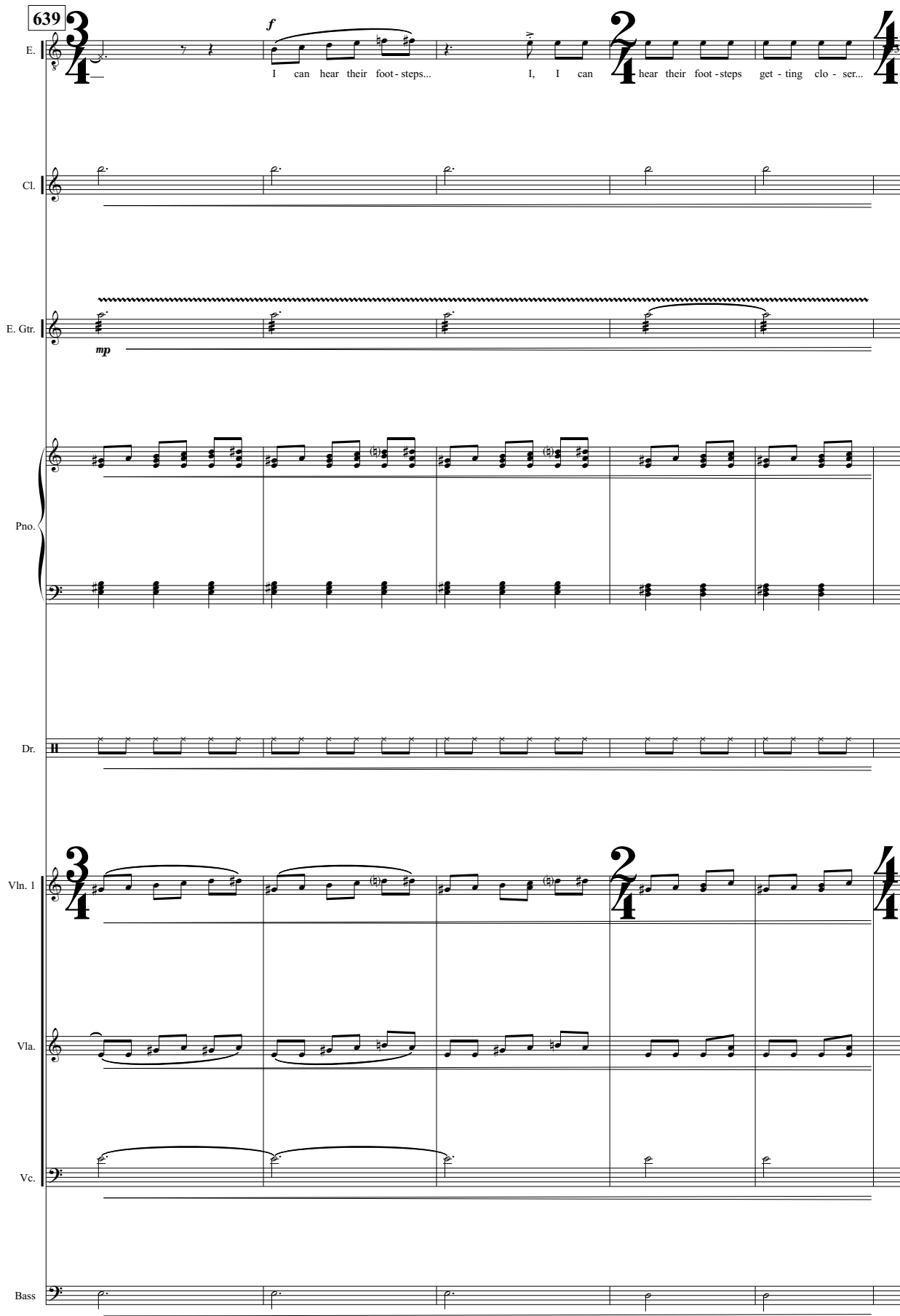
639

Score for a musical piece, page 639. The score is written for a vocal soloist (E.), a clarinet (Cl.), electric guitar (E. Gtr.), piano (Pno.), drums (Dr.), violin I (Vln. I), viola (Vla.), violin C (Vc.), and bass.

The vocal line (E.) is in 3/4 time, marked *f* (forte). The lyrics are: "I can hear their foot-steps... I, I can hear their foot-steps get-ting clo-ser...". The tempo changes to 2/4 and then 4/4.

The instrumental parts include:

- Cl. (Clarinet): Sustained notes.
- E. Gtr. (Electric Guitar): Sustained notes, marked *mp* (mezzo-piano).
- Pno. (Piano): Chordal accompaniment.
- Dr. (Drums): Rhythmic accompaniment.
- Vln. I (Violin I): Melodic line, marked *f*.
- Vla. (Viola): Melodic line, marked *f*.
- Vc. (Violin C): Sustained notes, marked *f*.
- Bass: Sustained notes, marked *f*.



644

54 E.

4/4

2/4

Whisper to member of audience.

Hide!

5/8

V

They're here!

6/8

Cl.

E. Gtr.

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

Agata

E.

Cl.

E. Gtr.

Synth.

Organ

p

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

It's so dark they don't see me. In- stead, they see him....

The musical score is arranged in a multi-staff format. The top staff, labeled 'Agata', features large, stylized time signatures (6/8, 5/8, 6/8, 7/8, 6/8) and rests. Below it, the vocal line 'E.' contains the lyrics 'It's so dark they don't see me. In- stead, they see him....'. The 'Cl.' staff follows with a melodic line. The 'E. Gtr.' staff has a continuous eighth-note pattern. The 'Synth.' staff includes an 'Organ' section with a piano (*p*) dynamic. The 'Pno.' staff shows a piano accompaniment with chords and moving lines. The 'Dr.' staff has a drum pattern. The bottom section includes 'Vln. I', 'Vla.', 'Vc.', and 'Bass' staves, with the violin and viola parts mirroring the vocal melody and the lower strings providing harmonic support.

Agata

Who do they see, is it Li am, Is it Li am? It must be! Li am!

Lena

Who do they see, is it Li am, Is it Li am? It must be! Li am!

E.

They're beating him. Holding him down. I can't move or

Bob

Who do they see, is it Li am, Is it Li am? It must be! Li am!

Cl.

E. Gtr.

Synth.

Pno.

Dr.

Vln. I

Vla.

Vc.

Bass

657 **W** 57

Agata

E.

p

I'll get the same! Shh_____ I stayqui - et. *p* But he isscrea ming. He won'tstopscree ming. He won'tstopscree ming.

Cl.

scream: *gliss.*

E. Gtr.

pp

Synth.

p

Pno.

pp

Dr.

pp

Vln. I

pp

Vla.

pp

Bass

pp

58 **664**

Agata *f* *ff* No! No! No! No! No! No! No! No! No!

Lena *f* *ff* No! No! No! No! No! No! No! No! No!

E. *f* *ff* won't stop calling for you. Your names *gliss.*

Bob *f* *ff* No! No! No! No! No! No! No! No! No!

Cl. *gliss.* *ff* *f* *ff*

E. Gtr. *f* *ff*

Synth. *f*

Pno. *f* *ff*

Dr.

Vln. I *f* *ff*

Vla. *f* *ff*

Vc. *f* *f* *ff*

Bass *f* *ff*

669

E. *pp* And then he stops. And they go. But he does n't move...

A. Gtr. *pp*

Pno. *pp*

675

p

E. I lay down on him three times, I lie on him. I lay down like the pro - phet, El - li - jah

A. Gtr.

Pno.

Vla. *pizz.* *p*

Vc. *pizz.* *p*

679

X

Lena

E. You lay down on him, why? *f* Breathe. 1 2 3 Breathe.

Bob

Cl. *p*

A. Gtr.

Synth.

Pno.

Vln. I *p* arco

Vla. *arc*

Vc. *arc*

683

f

Breathe. 1 2 3 Breathe. 1 2 3 Breathe. Breathe.

E. Breathe. 1 2 3 Breathe. 1 2 3 Breathe. Breathe.

Bob

Is he breath -

Cl. *p*

A. Gtr.

Synth.

Pno.

Vln. I

Vla.

Vc.

Eli smacks his own chest
as if trying to start his
own heart.
(All singers can copy to fill the sound.)

687

fff p

1 2 3 4 5 2 3 4 5 6 2 3 4 5 6 7 1 2 3 4 5 6 7 8 2 3 4 5 6 7 8 9

Bob

ing?
Something unpitched
and percussive

Cl.

Deaden strings -
unpitched strike.

A. Gtr.

Vln. I Col legno

Vla. Col legno

Vc. Col legno

692

fff p

fff

pp

the dead are happ-i - er than us.

E.

Bob

Cl.

A. Gtr.

Pno.

Dr.

Vln. I

Vla.

Vc.

695

Y

p

Same hair.

p

Same gait.

p

Same build.

p

Same height.

pp

Agata

Lena

Bob

Pno.

62

704

Agata **6/4** **4/4**
You tried to save him.

Lena
They thought he was you.

E.
Just like the rain and dead leaves.

Bob
He took your beating. They thought he was you. What happened to his body?—

Pno.
p

Vln. I **6/4** **4/4**
con sord.
pp *p*

Vla.
pp *p*

Vc.
con sord.
pp *p*

Bass
pp

E. **711** **3/4** **4/4** **3/4**
— the wa-ter took him, it car-ried him a-way. To where we take the husks and the grit. And

Pno.

Vln. I **3/4** **4/4** **3/4**

Vla.

Vc.

Bass

Agata and Lena stare at the barrels.

[illegible]

Z

Bob unlocks the door and looks at Eli

724

Bob unlocks the door and looks at Eli

Lena

Li - am's gone... How can we

Pno.

Vln. I

Vla.

Vc.

Bass

730

Agata Work_____

Lena car - ry on? Work_____

Bob Work_____ *pp* Like my fat - her did and his fat - her did. Work_____

Pno. Work_____

Vln. I Work_____

Vla. Work_____

Vc. Work_____

Bass (8) Work_____

Lena nods in agreement.

735

Agata Work_____ Eli looks astonished. Eli leaves quietly and they start to tidy and clean. Work_____

Lena Work_____ Li am's gone we car-ry on. Work_____

Bob Work_____ What else is there to do? Work_____

Bass (8) Work_____

6/4

6/4

A1

65

747 $\text{♩} = 120$

Louis

Pno.

Bass

SARAH PLAYS

(s)

The first _____ li - quid

753

Louis

Pno.

drawn is the head it's too_ strong The dregs. _____ or

759

Sarah

Louis

Pno.

Vln. I

Vla.

Vc.

tail is no use_ eith - er It's just_ the heart on - ly_ the heart_

It's just_ the heart on - ly_ the heart_

mp

mp

mp

765

Sarah

matters The heart li - quid is dis - tilled a - gain then it's

Louis

matters The heart li - quid is dis - tilled a - gain then it's

Pno.

p

Vln. I

ppp

Vla.

pp

Vc.

pp

Bass

ppp

8va

B1

67

770

p $\text{♩} = 80$

Agata We Heat the grain to kill it to stop it

Lena We Heat the grain to kill it to stop it

Bob We Heat the grain to kill it to stop it

Sarah rea - dy to bar - rel We heat the grain to kill it to stop it

Louis rea - dy to bar - rel We heat the grain to kill it to stop it

Pno.

p $\text{♩} = 80$

Vln. I

Vla.

Vc.

Bass

(8)

p

Agata 6/4 grow-ing. _____ It's just _____ a grain it starts with a grain _____ in the end, It's

Lena *mp* grow-ing. _____ It starts with a grain _____

Bob *mp* grow-ing. _____ It starts with a grain _____ It

Sarah grow-ing. _____ It's just _____ a grain it starts with a grain _____ in the end, It's

Louis grow-ing. _____ It's just _____ a grain it starts with a grain _____ in the end, It's

Pno.

Vln. I 6/4 *mp*

Vla. *mp*

Vc. *mp*

Bass (s) _____

Agata *mp*
just the heart on - ly the heart matt-ers It's just the heart on-ly the heart

Lena
It ends with the heart just the heart on-ly the heart

Bob
ends with the heart It's just the heart, on-ly the heart

Sarah
just the heart on - ly the heart matt-ers It's just the heart, on-ly the heart

Louis
just the heart on - ly the heart matt-ers It's just the heart, on-ly the heart

Pno.
Reo Reo Reo

Vln. I

Vla. *mp*

Vc. *mp*

70

Agata

mp

matt-ers It's just the heart on - ly the heart that mat - ters.

Lena

mp

matt-ers It's just the heart on - ly the heart that mat - ters.

Bob

matt-ers It's just the heart on - ly the heart that mat - ters.

Sarah

— It's just the heart on - ly the heart that mat - ters

Louis

— It's just the heart on - ly the heart that mat - ters

Pno.

Vln. I

pp

Vla.

pp

Vc.

pp